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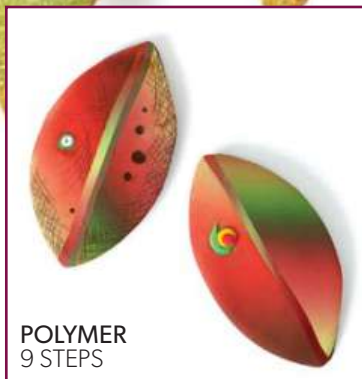
making Jewellery

54 AUTUMN
INSPIRED PROJECTS

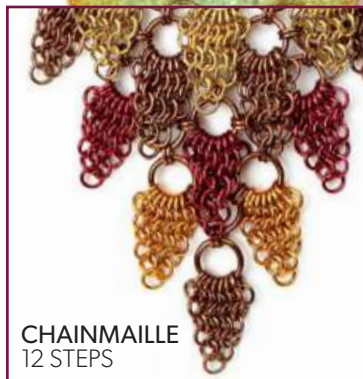


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Wirework, polymer,
paper, and more...



POLYMER
9 STEPS



CHAINMAILLE
12 STEPS



RESIN
12 STEPS



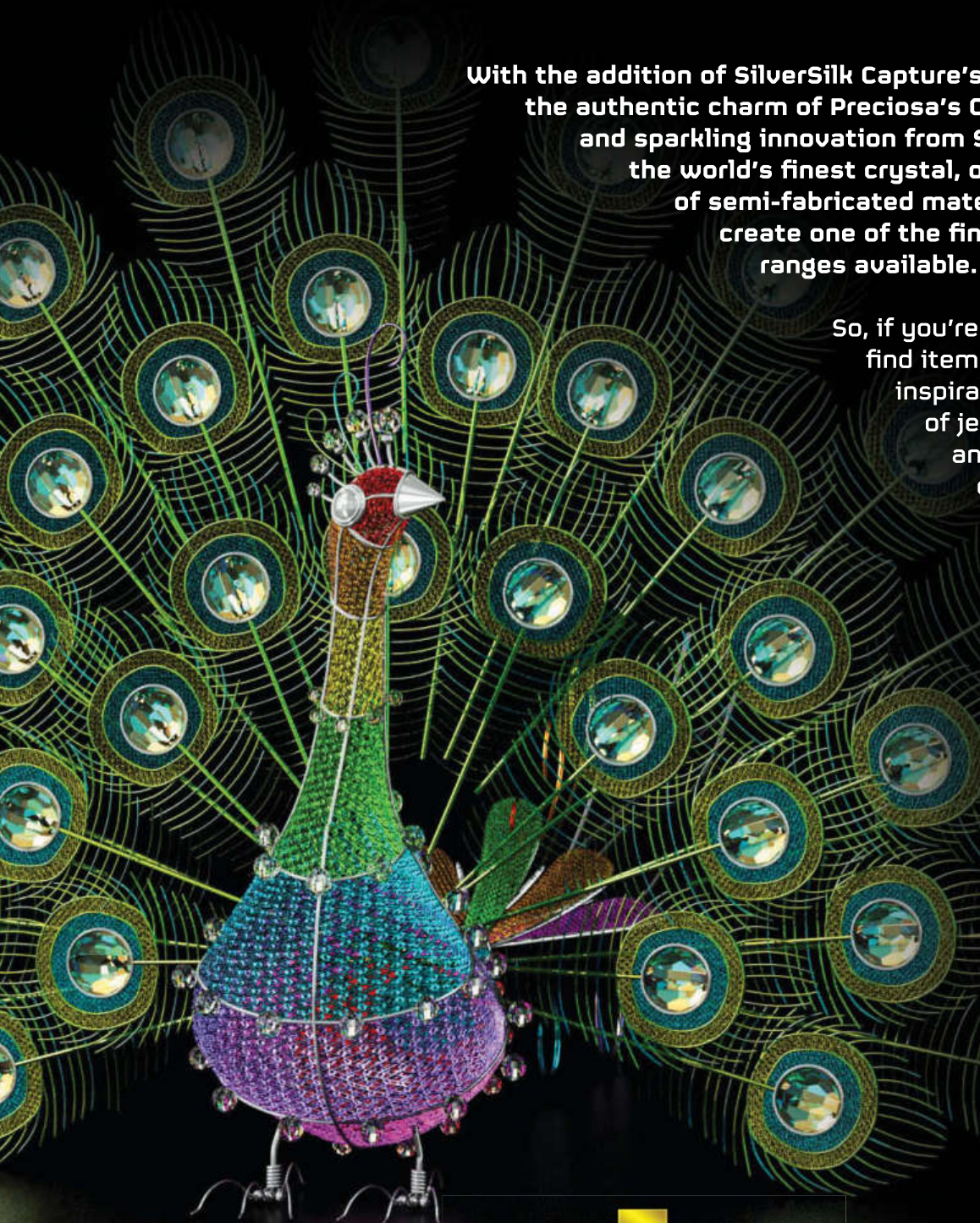
LINKING
6 STEPS

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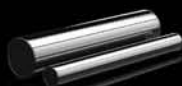
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Findings



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Wire



Chain



Chemicals



Tools



Sheet



PMC



Crystals

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12 Autumn Cascades



Editor's letter

Sometimes when I'm deciding what to write as my editor's letter I check through the first paper proofs and decide what my favourite pieces are and what ones I'm going to mention. This month I'm a bit stuck as I really like pretty much all of it! So it's been really hard trying to choose which pieces I'm going to talk about here on this page.

I guess part of my problem is that I'm a great fan of this time of year, and yes, you guessed it this month's theme is autumn. All the beautiful golds, browns, greens and reds that decorate our countryside through this

season really appeal to me. But, well I've got to choose at least one piece to grace this page as the main picture! Ok so procrastination apart I think my favourite is Sarah Austin's chainmaille Autumn Cascades (p12), I don't have the patience for chainmaille and always admire Sarah's work when her project pieces arrive in the office. The tactile feel of the jump rings, that feel fluid like water, is so lovely on your fingers.

There you go, I got around to selecting my favourite, so what's yours?

Sian

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AUTUMN GARLAND

Transform Grungepaper into a colourful, stamped, leafy, autumn garland. By Su Pennick

Grungepaper is a wonderful and sturdy base material for all kinds of decorative applications. It is easily cut to shape and its durability means that it is suitable for many types of practical craft, including jewellery. Once the material has been cut to shape stamping foam is used to apply ink to the surface of the Grungepaper. This is then blended and stamped with a modern berry-branch design before being sealed with varnish. This is a quick and easy process producing unique and beautiful results.

MATERIALS

- Tim Holtz Grungepaper
- Tim Holtz Distress inkpads – Peacock Feathers, Broken China, Spiced Marmalade
- Ranger Cut-N-Dry Stamp Pad Foam
- Woodware clear stamps – Berries and Branches 2 (JGS396)
- Staz-On Saddle Brown inkpad
- Orange glitter gel pen
- Matt spray varnish
- 46cm brown waxed cord with clasp
- 0.4mm bronze wire
- Turquoise crystal bicone beads
- Fevi Kwik adhesive
- Pencil
- Scissors
- Acrylic stamping block
- Wire cutters
- Chain nose pliers



RESOURCES

Grungepaper, Distress inks and Cut-N-Dry Stamp Pad Foam: www.countryviewcrafts.co.uk
Staz-On Saddle Brown inkpad: www.craftsuperstore.co.uk

Woodware stamp: www.craftsulove.co.uk
Bronze wire: www.mailorder-beads.co.uk
Stringing cord and beads: www.mosaic-creativity.co.uk

CONTACT

supennick@gmail.com



STEP 1

Flip each of the templates over and use a pencil to draw around them onto the back (the rougher, textured side) of the Grungepaper. Number the leaves of the smallest layer so you know which order they are placed in before separating them. Colouring the leaves separately will achieve better results. Cut the pieces out and erase any pencil marks as they will contaminate the ink.



STEP 2

Use stamp pad foam to apply the Peacock Feathers ink to the middle of each of the leaves. Apply Broken China ink around this and blend the edges of the two together. Apply Spiced Marmalade ink to the back and edges of the leaves and blend. Carefully run the Spiced Marmalade inkpad along the edges of all of the leaves and then blend any unevenness with stamp pad foam. Leave to dry thoroughly.



STEP 3

Use Saddle Brown ink to stamp the branches onto the layers of leaves. Keep the focus on one particular area rather than stamping over all of the leaves. Cover any areas that you don't want to stamp with scraps of paper. Keep referring to the template to check where the layers fit together so that the stamped areas line up. Colour the berries with orange glitter gel pen.



STEP 4

Dry thoroughly before covering all of the coloured Grungepaper with matt varnish to seal the ink. Punch small holes in the bottom leafy layer at the positions indicated on the template. Remove the clasp from the cord and thread it through the holes as shown. Replace the clasp and glue the cord into position between the holes. Ensure that the cord will be covered by the other layers of leaves.

STEP 5

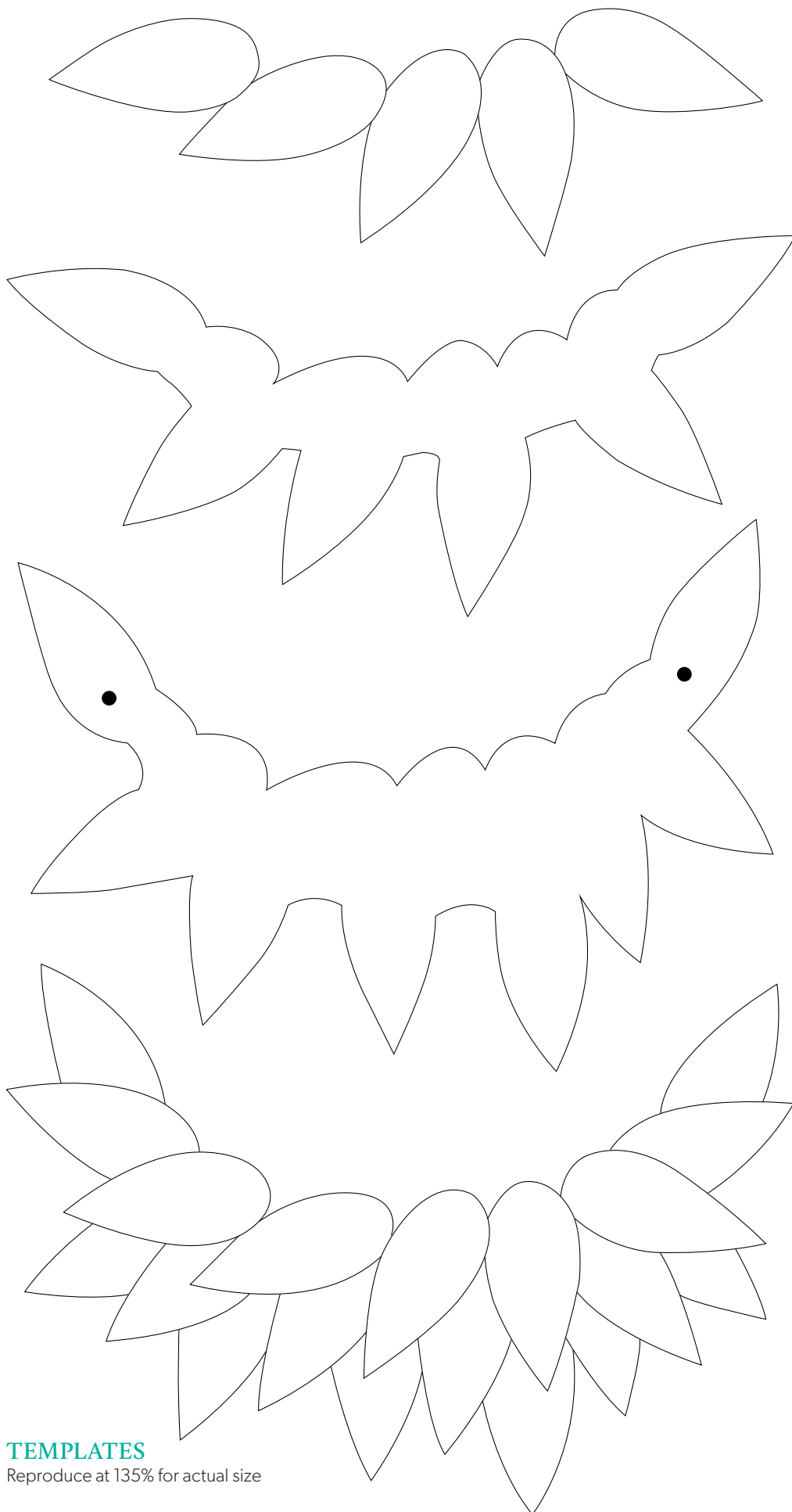
Cut lengths of 0.4mm bronze wire. Thread a bicone onto the middle of the wire. Fold the wire in half and twist the two ends together for approximately 1.5cm before threading on another bicone and repeating. Create several wired branches in this way; varying the length of twisted wire between the beads, and position them over the stamped areas until you have the effect you require.

STEP 6

Construct the necklace. Use strong adhesive to stick the layers of leaves together with the wired branches firmly glued between them. Make sure the Grungepaper is securely stuck both sides of the cord and that the individual top layer of leaves is positioned so that it covers up the unwanted areas on the layers below.

Designer tips

- It is important to seal the decorated Grungepaper to ensure that the colour does not rub off onto clothing. Spray varnish gives the best results. It is a personal choice whether to use matt or gloss.
- If you are using new inkpads dab off some of the ink onto scrap paper before applying it to the Grungepaper. A little goes a long way and it is difficult to remove it once applied.
- It is a good idea to try the ink application and blending process on scraps of Grungepaper first in order to get the right look. The smoother side was used as the face here but it is worth experimenting with both sides to see which effect you prefer.



TEMPLATES

Reproduce at 135% for actual size



Extra Projects Make a pendant and earrings

PENDANT

Use the same process to make an alternative necklace with a singular leaf. Pinch the top of the leaf and glue in place along with a wired branch of beads and attach to your chosen chain.

EARRINGS

Cut individual leaves to make earrings; these can be decorated in the same way. Pinch the top of the leaves together and glue them in place along with wired branches of beads. Attach to earwires.





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READERS' PAGE

Upcycled heirlooms

When I lost my mother, my two sisters and I divided her jewellery, except for her pearl and coral necklaces. We decided to do something special with these, as none of us would wear them as they were. My sisters, who live in the Netherlands, came to me, as I'm the beader, and we cut the necklaces up and each made our own, with the addition of beads from my stash. We had a great time and we each ended up with our individual necklaces, one made with the pearls and one made with the coral beads. We are very proud of the results, and I'm proud of my sisters, who had never strung a bead in their lives. *Coby Schrijver, via email*



Katie's reply The necklaces look beautiful; what a wonderful way of holding on to some special pieces. Very impressive for first-time jewellery makers too!



Coby is this month's star letter winner. She wins a copy of the gorgeous book *Beaded Chain Mail Jewelry*, perfect for picking up some new skills.
www.thegmcgroup.com, 01273 488005



Chilterns Craft and Design Show

Thank you for the tickets to the Chilterns Craft and Design Show that I won from *Making Jewellery* magazine. We went on Friday 28 August to the show at Stonor Park, near Henley. The weather was just right for an outdoor show (sun, with occasional cloud and a slight breeze) and there was a wide variety of stalls showing woodwork, ceramics, clothes, leatherwork and a whole variety of other crafts, but especially jewellery, alongside food and accompanying music. It was wonderful to see the work of so many designers and I came back full of enthusiasm to explore more types of beading, and then move into wire and metalwork. I had a fab day!

Shan Thatcher, via email



Send your letters and pictures to: Katie Holloway, Making Jewellery, 86 High Street, Lewes, East Sussex, BN7 1XN or email: katie.holloway@thegmcgroup.com.



Don't forget to follow us on Twitter at @makingjewellery or find us on Facebook by searching for Making Jewellery

Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you have made that week, and our favourite wins a prize. Here are some recent winners.



RACHAEL HUNTLEY
www.folksy.com/shops/AppleQueenJewellery



DEBBIE FROST
Crystal and wire hot air balloon



HELEN RADFORD
Silver clay dragonfly pendant

AUTUMN CASCADES

Link dainty chainmaille drops together to make an autumnal bib necklace. By Sarah Austin

Sarah runs Beadsisters from south west Scotland, which now has a shop with chainmaille and wirework groups. Chainmaille is her first (and pretty much only) love when jewellery making.

With the idea of autumn in mind, Sarah wanted to make chainmaille leaves to hang together in layers. The 'leaves' in European 4-1 were easy to design but working out a way of layering them took several attempts. A fine barrel weave chain with colour accents finishes off the necklace perfectly.

MATERIALS

- ▶ 298 x small brown anodised aluminium saw cut jumprings, id 3.6mm, 0.81mm (rd2-32albr)
- ▶ 150 x gold anodised aluminium saw cut jumprings, id 3.6mm, 0.81mm (rd2-32algld)
- ▶ 94 x red anodised aluminium saw cut jumprings, id 3.6mm, 0.81mm (rd2-32alrd)
- ▶ 66 x orange anodised aluminium saw cut jumprings, id 3.6mm, 0.81mm (rd2-32alor)
- ▶ 25 x large brown anodised aluminium saw cut jumprings, id 6.7mm, 1.2mm (rd6-50salbr)
- ▶ Brass oxide small Anna's Tierracast toggle, 9.8mm x 13mm (tc-bo-tog11)



RESOURCES

All materials:
www.beadsisters.co.uk

CONTACT

www.beadsisters.co.uk
sales@beadsisters.co.uk
01776 830352



STEP 1

To make a chainmaille drop, link one large brown ring through seven closed small brown rings. The rings in each of the following steps are numbered from left to right.



STEP 2

Open six small brown rings. Starting from the right hand side, link one ring through rings 6 and 7. Link the second ring through rings 5 and 6, making sure not to link to the ring just added. The second ring lays on top of the previously added ring. Link the remaining four rings in the same way.



STEP 3

Open five small brown rings. Starting from the left hand side, link one ring through rings 1 and 2 of the row added in Step 2. Link the second ring through rings 2 and 3, making sure that the ring lays on top of the previously added ring. Continue linking the remaining three rings in the same way.



STEP 4

Open four small brown rings. Starting from the right hand side, link one ring through rings 4 and 5 of the row added in Step 3. Link the second ring through rings 3 and 4, making sure that the ring lays on top of the previously added ring. Continue linking the remaining two rings in the same way.



STEP 5

Open three small brown rings. Starting from the left hand side, link one ring through rings 1 and 2 of the row added in Step 4. Link the second ring through rings 2 and 3, making that the ring lays on top of the previously added ring. Link the third ring through rings 3 and 4 in the same way.



STEP 6

Open three small brown rings. Starting from the right hand side, link one ring through rings 2 and 3 of the row added in Step 5. Link the second ring through rings 1 and 2. Link the last ring through the two rings just added. Repeat Steps 1–6 to make five brown, five gold, three red, and two orange chainmaille drops.

Designer tips

- Try other colour combinations, such as pastel or rainbow colours; silver, gunmetal and black; or gold, red and black.
- Make a bracelet using chainmaille drops by joining the single ring to the large ring of the previous drop.
- Make lots of chainmaille drops to use as charms on a bracelet.

Fashion inspiration



Flute sleeve dress, £45,
www.missselfridge.com





STEP 7

Using two small brown rings to link each large ring, make a chain of gold drops by linking alternate large rings of one gold drop to one closed large brown ring (referred to as a dropless ring). Start and end the chain with a gold drop. Repeat to make similar chains of four brown drops, three red drops, and two orange drops. The fifth brown drop is left single.



STEP 8

The joining rings in Steps 8–9 are shown in green for clarity. Using two small brown rings each time, link the large ring of the first brown drop to the first dropless ring of the gold chain. Link the large ring of the second brown drop to the second dropless ring of the gold chain. Link the third and fourth brown drops in the same way.



STEP 9

Repeat Step 8 to connect the red and orange chains, and the single brown drop. The large ring of each drop is linked to the dropless ring of the previous coloured chain. A triangular shape (cascade) is achieved once all the rows of chain are linked. Ease the drops through so that they all lay on the same side. Put to one side.

Extra Projects Make earrings and a bracelet

EARRINGS

Follow Steps 1–6 using these colours: Step 1 – gold, Step 2 – brown, Step 3 – red, Step 4 – orange, Step 5 – brown, Step 6 – gold. Make two and link to bronze niobium earwires.



BRACELET

Make seven short barrel chain sections using one pair each of gold, red and orange rings (Steps 10–12). Join the sections using one large brown ring. To link the second large ring in a mobius knot: weave one large ring through the end small ring of a barrel weave section. Take the ring through the centre of the large ring already joining the chain and close the ring. Attach the toggle.



STEP 10

Barrel weave is made only using the small rings. Link two closed brown rings with one brown ring. Position the rings as shown, making sure the lower of the pair of rings is pushed downwards.



STEP 11

You are now going to link the pair of rings positioned in Step 10. Link one gold ring through the bottom of the lower ring and through the top of the upper ring. Repeat to add a second gold barrel ring.



STEP 12

Link one brown ring through the intersection of the lower and upper rings and add two closed brown rings before closing. Repeat Steps 11–12, linking barrel rings in the colour order – gold, red, orange, brown. Make two chains 28 pairs of barrel rings long, reversing the colour order for the second chain. Link the chains to the triangular cascade and attach the toggle using two small brown rings each time.

DON'T MISS!

Next month *Sue Mason-Burns*
Chainmaille floral necklace



NEWS

The latest jewellery making trends, news and must-haves. By Katie Holloway

JewelleryMaker's Deal of the Month

JewelleryMaker will be offering 20% off Citrine throughout November, so head over to the website to take advantage of the amazing deal on this month's birthstone. From graduated step-cut ovals to faceted rounds, JewelleryMaker has an array of this vibrant yellow gemstone on offer, perfect for adding some sunshine to your designs. Don't forget to sign up to JewelleryMaker for exclusive news and offers straight to your inbox, and join them on Facebook to keep up to date with the latest ideas, trends and competitions.

www.jewellerymaker.com, 08006 444655



New stamps from ImpressArt

CJ Beaders are now stocking these great new stamps from ImpressArt. Available in the fonts Bridgette 3mm, Newsprint 3mm and the Classic Sans Serif font, which is similar to Arial, in 1.5mm, 2.5mm and 3mm, the letter sets are priced at £15.50 and the numbers at £9.50. They are perfect for adding numbers and phrases to your jewellery, whether you want to stamp onto aluminium, pewter, Alkeme, copper, brass or nickel silver. Visit CJ Beaders to get yours now.

www.cjbeaders.com, 01202 798151



New colours for Preciosa beads

We love the high-quality beads Preciosa produces, and now it has brought out new finishes for some of its most popular shapes. The fashionable new colours include pearl pastels, silk mattes and California finishes. With 39 pastel colours and the mother of pearl appearance combined with 23 colours, plus 16 silky smooth finishes, there is something to suit every project. Plus, the California collection includes ten two-tone metallic finishes, in both matt and gloss. Visit the website to view the full range, plus find a stockist near you.

www.preciosa-ornela.com



LJS launches online tool shop

The London Jewellery School has launched an online shop to help students and jewellery makers find the right tools. The school already has a pop-up tool and supplies shop in its studios, featuring products from trusted suppliers. The LJS team has been working with specialists Shesto to create user-friendly packaging for the Jewel Tool range, too. Now Jewel Tool products, including pliers, hammers, punches and reamers, are available to order from the school's website.

www.londonjewelleryschool.co.uk/jewellery-tools



Free tutorials at Beads Direct

Did you know that you can get free jewellery making tutorials on the Beads Direct website? Simply visit the 'design centre' section of their site for a whole world of design possibilities. The section includes tutorials, videos, and even featured designers. It's a great place to look for inspiration – and of course, to shop for supplies!

www.beadsdirect.co.uk, 01509 218028





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Cufflinks by Josef Koppmann

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* Weight exemptions apply.

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Christmas and craft shows

ICHF events are bringing a fantastic selection of craft shows to two different venues this November. Visit the NEC in Birmingham from 5 – 8 November for the Crafts for Christmas, Stitching, Sewing & Hobbycrafts and Arts Materials Live shows. At the Excel in London from 19 – 21 November will be Simply Christmas, Stitching, Sewing & Hobbycrafts. They are a great opportunity to browse new craft products, stock up your stash and buy gorgeous presents too. For prices, times and information on how to book visit the ICHF website.

www.ichfevents.co.uk, 01425 272711



JewelleryMaker gets in the Christmas spirit

From 9 November, JewelleryMaker will be getting you ready for the festive season with their Christmas-themed shows. Join JewelleryMaker's presenters and guest designers as they bring you ideas for your special Christmas makes. Whether personalised gifts for your loved ones or a treat for yourself, there will be something for everyone and, as always, beautiful gemstones and jewellery making supplies. You can watch JewelleryMaker's live TV channel on: Sky 665, Virgin 756, Freesat 807 and Freeview 76 (9am – 12pm).

To find out more visit
www.jewellerymaker.com,
08006 444655

Jewellery Maker

WHAT'S ON

Want to get out and about this autumn? Here are some creative shows and classes not to miss.



Bejewelled Treasures

As part of the India Festival at the V&A, 21 November sees the opening of the Bejewelled Treasures exhibition, showcasing spectacular dazzling objects. Drawn from the private Al Thani collection, view rare and dazzling pieces of jewellery and adornments for the ultimate jewellery inspiration. For more information, including ticket prices and how to book, visit the V&A website.

www.vam.ac.uk, 020 7942 2000

Water casting silver

Are you looking for a new creative challenge? London Jewellery School has launched a class in water casting silver that any fans of silversmithing will enjoy. The first half of the day is spent experimenting with the technique, which involves dropping molten silver into water to create unique, organic shapes. Then students will use soldering, stone setting and drilling techniques (as well as their imaginations!) to create finished pieces of jewellery. The class is suitable for people with some experience of working with silver.

www.londonjewelleryschool.co.uk/silver-jewellery/water-casting-in-silver



Infatuated with beads

Opening on 13 November and running until 8 March 2016, this fascinating exhibition in the Czech Republic shares the world's passion for seed beads. In association with Preciosa, the exhibition is taking place at the Museum of Glass and Jewellery in Jablonec Nad Nisou, come and marvel at the seed bead designs, described as "tiny glass miracles".

www.preciosa-ornela.com

EMILY TRIANGLES

Use gold-plated Delica beads and peyote stitch to create a wearable geometric necklace that will go with almost any outfit.

By Chloe Menage

Chloe has a love for beads and all things sparkly! A member of the Starman Trendsetter design team, she loves coming up with new designs and patterns. Chloe is also a passionate tutor and teaches regularly across the country.

You'll love creating these beadwoven triangles; once you've made one you'll find the rest make up really quickly. Stick with gold for an on-trend piece of jewellery or experiment with colours and see where you go!

MATERIALS

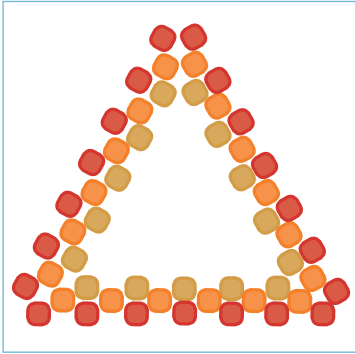
- Approx. 3g size 11 Delica beads (DB410)
- Approx. 1g size 15 Miyuki seed beads (1053)
- 7 x 4mm or 5mm gold-plated jumprings or split rings
- 1 x gold-plated clasp
- 75cm thin gold-plated curb chain
- 2 x gold-plated earwires
- Synthetic wax
- Toning beading thread (KO, Miyuki or OneG)
- Size 12 beading needle
- Scissors
- 2 x chain nose pliers

RESOURCES

All materials: www.stitchncraft.co.uk

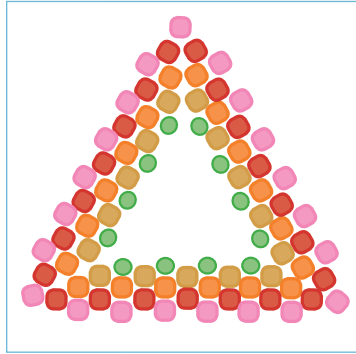
CONTACT

www.pinkhot.co.uk
info@pinkhot.co.uk



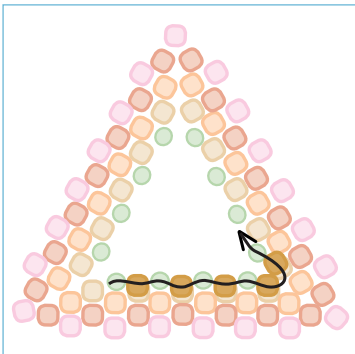
STEP 1

Pick up 33 Delicas, pass through first few to join in a loop. Peyote five and pick up two in the corner (seven beads in total). Repeat on the other two sides. Step up.



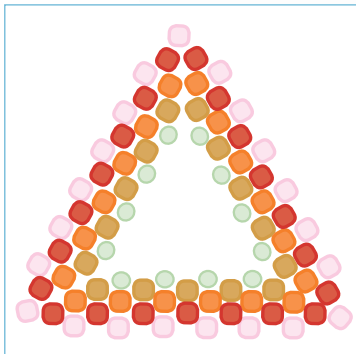
STEP 2

Peyote six, and only add one in the corner (seven beads in total). Repeat on the other two sides. Work through to the inside row. Peyote four size 15s on each side, passing around the corners without adding a bead.



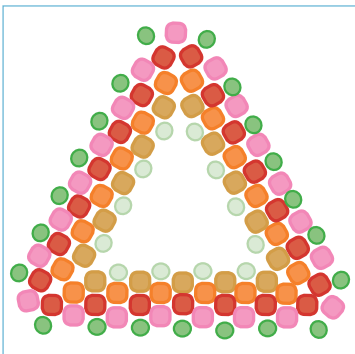
STEP 3

Now we will begin to build the second side of the triangle. Exit from a size 15 after a corner. Peyote three Delicas and pick up two in the corner. Repeat on the other two sides.



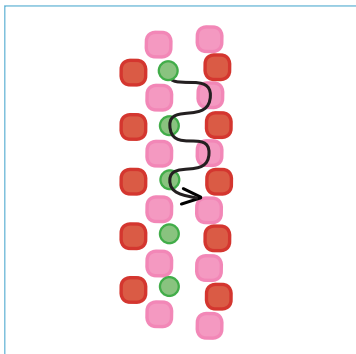
STEP 4

Step up. Peyote four Delicas and pick up two in the corner. Repeat on the other two sides. Step up. Peyote five and two in the corner. Repeat on the other two sides.



STEP 5

Step up. Peyote six and one in the corner. Repeat on other two sides. Step up. Peyote seven size 15s on each side. Exit from a size 15.



STEP 6

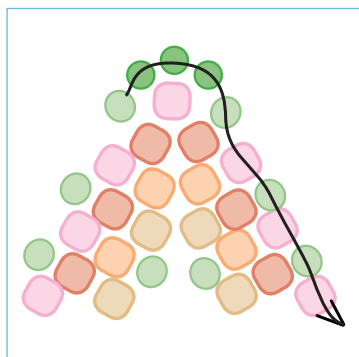
Zip the 15s to the top row Delicas on the first side of the clasp. On the corners remember to just pass through the single bead from the previous row. Zip all the way around until both sides are completely joined.



Fashion inspiration

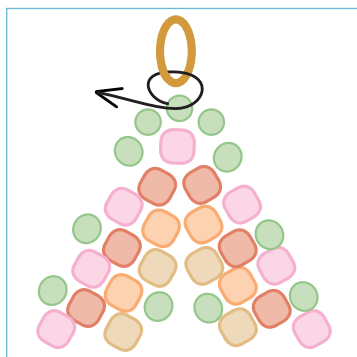
Sequin skirt, £39,
www.jd
williams.co.uk





STEP 7

Work through to the last size 15 before a corner. Pick up three size 15s, pass into the next size 15. Work along to the next corner and repeat to add three size 15s at each corner.



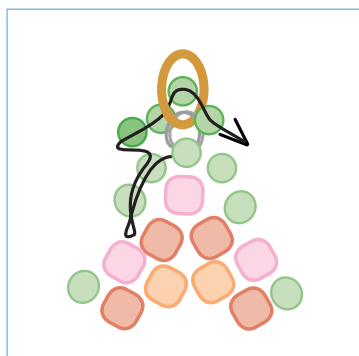
STEP 8

Exit from the middle size 15 at a corner. Pick up a jumpring or split ring, pass back into the bead from the opposite direction. Reinforce two or three times.



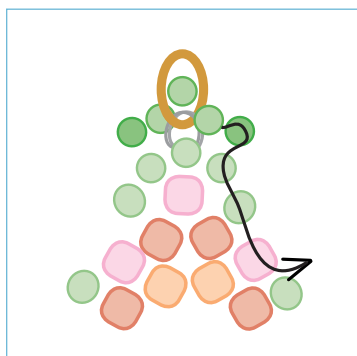
STEP 9

Pick up three size 15s, pass through the ring and back through the middle size 15 again. Reinforce.



STEP 10

Pass into the two size 15s on the triangle. Catch the thread and turn; pass back through both. Pick up one 15 and pass into the three at the top.



STEP 11

Pick up one 15 and pass into the two 15s on the base. Work in thread until secure and trim.



STEP 12

Cut two lengths of chain, one longer than the other. Join two ends together with the clasp and then bring the two lengths together with a ring through two links 43cm or so along the chain. Open the jumpings on the triangles and attach one to the bottom of each chain.



DON'T MISS!

Next month's *Clair Wolfe's Beaded tassel pendant*



Designer tips

- Wax your thread well to ensure a stiff and sturdy finish.
- When making the ring band; remember that adding the size 11 beads to the RAW strip will cause the band to shrink in length. You'll need to account for this when creating the band, so add an extra unit to accommodate.
- Experiment with crystals or pearls of different shapes and finishes for the centre of the ring. You could also hang beads in the centre of the triangles in the earrings or necklace.

Extra Projects Make earrings and a ring

EARRINGS

Make two triangles for the earrings, join a short length of chain and attach to fishhooks.



RING

Make a triangle following Steps 1–3. After you have added the first row of size 11s on the second side, create a second row but only add one bead in each of the corners. Make a band using RAW and size 11 seed beads, stitching a crystal to the band inside the triangle.



JewelleryMaker

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www.jewellerymaker.com

AUTUMN FLAVOURS

There's a chill in the air as we reach for more layers to wrap up in this month, but revel in the last moments of autumn before bracing yourself too much for the cold snap – we're doing it in style with a flavoursome new wardrobe. By Sophie Harper

Cinder toffee

Give me cinder toffee any time of the year, but with crisp fallen leaves and honey golden sunshine, autumn really is the best time to show off this colour to maximum effect. It's a delicious tone to cosy up in on Bonfire Night whilst retaining a sense of fun, which makes it nigh on impossible to feel miserable in – even when the heavens inevitably open. A cute day dress can be styled up with a pair of impractical but gorgeous shoes, and equally styled down with a pair of wellies and a parka. In fact, smooth caramel colours work incredibly well on smart, tailored items too – a sharp suit teamed with white shirt and brogues look slick and relaxed all at the same time, and a camel trench coat or woollen pea coat add a bit of sophistication to a casual outfit.

Mulled wine

Rich reds and burgundies are oh so very chic, and worn in silk, cashmere or suede adds depth to the colour, keeping your look glamorous rather than clamorous. These shades are perfect for wearing to evening events, just think, when everyone else opts for their trusty little black number and ends up melting into the crowd, there you'll be, a vision of elegance – just try not to look too smug about it! During the day, wear mulled wine colours on classic cuts – a shift dress or blazer, slim-fit jeans or A-line skirt (not all at the same time!) with white, black, camel or cream.

Kacie kimono dress, £89

www.phase-eight.com

Large red handbag, £12

www.primark.co.uk

Mosaic ring, £8

www.peopletree.co.uk

Compania Fantastica dress, £39

www.laredoute.co.uk

Rose scarf, £8 www.asda.com

Bernadette cross body bag, £59.95

www.whitestuff.com





Cinnamon snap

Autumn, to me, is all about cinnamon flavours, and it's only really at this time of year that you can justify putting it with everything (I'm talking food and fashion here!). It's perhaps one of the most comforting colours in its warm, at-one-with-mother-nature type qualities, and luckily suits most skin types, hair colours and body shapes – hurrah! Go for a pretty boho-style dress, like this one from M&S, and pair it up with natural fibres and oversized accessories for weekends with friends and when you're feeling wistful, or mix with denim for a more laid-back look. Never (and I mean never) wear this colour without breaking it up – it's beautiful, yes, but without whites, creams, blues or blacks to hold it up it has the potential to make you look just a little bit sickly – yes you can have too much of a good thing!

Limited edition dress, £49.50;
Elegant Bohemia cardigan, £59;
Autograph boots, £99 www.marksandspencer.com
Limited edition hat, £25 www.marksandspencer.com
Semiprecious ring, £6.50 www.dorothyperkins.com

Blackberry crush

Deep velvet purples are easy enough to find this season, with a plethora of accessories inspired this year by the nation's favourite autumn berry. Choose darker tones or pastel shades of blackberry to suit your own style – it's not the most versatile colour in the palette box, but you won't go far wrong pairing it with black or grey. If you like experimenting with colour, add a splash of mustard yellow to the mix for a real style statement, otherwise simply dress head-to-toe in one continuous shade (dark, not light) for a sophisticated 'I mean business' look.

Lara roll neck, £65;
Powys skirt, £329 www.hobbs.co.uk
Leather gloves, £18 www.marksandspencer.com
Olympe boots, £129 www.dune.com





CELEBRITY STYLE

Gold crosses for Marcia Cross! By Tansy Wilson

This month's celebrity inspiration comes in the form of American actress Marcia Cross. Tansy has made this piece for her using rich chocolate and chestnut coloured glass pearl beads to complement her trademark flame red hair. The gold chains form a cross around each central bead reinforcing the theme around her surname. She is a truly elegant, beautiful woman and this style of beadwork captures her sophisticated style.

MATERIALS

- Roll of elastic
- 20 x 6mm Black crystal beads
- 20 x 6mm Chocolate glass pearl beads
- 20 x 6mm Chestnut glass pearl beads
- 1m of small link gold curb chain

RESOURCES

All materials: www.hcbeads.com

CONTACT

tansywilson@hotmail.com

Extra project Make a statement ring

You can play with the colours and patterns that these beads create as you string them onto the three strands of elastic. I have used all round pearls and made this statement ring. Simply follow Steps 1–4 to make this flower shape. Then thread all three lengths of elastic through smaller beads either side before tying together.





STEP 1

Cut three lengths of elastic approximately 30cm in length and lay onto a flat surface.



STEP 2

Cut your small link curb chain using cutters or use pliers and prise the fifth link open to remove it from the chain. Either way, you must end up with lots of small lengths that have five links on each piece.



STEP 3

Thread one crystal bead onto the middle elastic. Then thread on one of your chains ensuring the middle elastic goes through the middle link. Make sure you keep the links flat and not twisted at all.



STEP 4

Thread one glass pearl onto the top and one glass pearl onto the bottom elastic only. Again thread on another piece of chain, ensuring the links are not twisted.



STEP 5

Repeat Step 3 so again you thread a crystal bead onto the middle elastic and a length of chain through all three lengths of elastic.



STEP 6

Thread a glass pearl onto the top and bottom elastic only, followed by a piece of chain. Keep repeating Steps 3 and 4 until you reach the desired length for your bracelet. Tie knots in each corresponding piece of elastic.

Designer tips

- My bracelet length comprises of 20 beads on each strand of elastic to create the overall length.
- It is crucial that the chain is always threaded onto each strand of elastic in the same way and the links do not get twisted.
- Tying the knots is easier if you wrap the bracelet around a cylindrical former (like a glass).

STYLE PROFILE MARCIA



PHOTOGRAPH: S. BUKLEY/SHUTTERSTOCK.COM



Marcia Cross is an American actress starring in television soaps Knots Landing and Melrose Place, but she is best known for her character, Bree Van de Kamp, in the hit TV show Desperate Housewives living on Wisteria Lane for eight years! This role won her two Screen Actor Guild awards and a Satellite award.

PHOTOGRAPH: CARRIE NELSON/SHUTTERSTOCK.COM



PHOTOGRAPH: HELGA ESTEE/SHUTTERSTOCK.COM



Who am I?

I am Nettie Birch



Nettie Birch tells us how she started out as a lone jewellery maker and now supplies work to the British Museum, which is viewed by visitors from all over the world. By Lesley Rands

How did your interest in jewellery start?

I had been making and selling jewellery as a hobby for a number of years before being made redundant from my day job in 2008. I finished work on the Thursday and did my first market stall on the Friday – I haven't looked back since!

Where did you train?

I haven't had any formal training. Initially I learnt from books, although a year or so after being made redundant, I managed to get some casual work carrying out repairs with a local jeweller, who was a Freeman of the Worshipful Company of Goldsmiths. He had forty years' experience so it was a fantastic opportunity for me to work alongside him, which gave me invaluable hands-on training. The technique I currently use, called fold forming, is something I have entirely taught myself. It began with

a tutorial in a magazine and I started experimenting from there.

Where is your studio?

I have my own small, self-contained studio at Second Floor Studios and Arts in Woolwich, London. It is a massive studio site, housing more than 400 fine artists and makers, set right on the river Thames between the Thames Barrier and Woolwich Ferry: www.secondfloor.co.uk

What is the main inspiration for your design?

All of my work is based around fold forming; a relatively new technique developed in the 1980s by Charles Lewton-Brain. It is a very organic way of working, allowing the metal to move as it wishes, giving beautiful shapes. Often the challenge (and enjoyment) is to find

ways of making those shapes into workable jewellery pieces.

What is your preferred medium?

I work most regularly in aluminium, copper and fine silver. They all have their own pleasures and quirks, but I do have a soft spot for aluminium. It has a colour and sheen very different to silver, a lovely metal to move and shape but challenging in a jewellery sense, as it cannot be soldered on a small scale.

Do you have a favourite tool?

It has to be my steel plate and hammers. Without them I couldn't do what I do. They don't have to be specialist pieces of equipment; I have adapted a number of household hammers picked up for a couple of pounds at boot fairs.





4

What are your goals?

This year I am teaching myself traditional raising as I want to start combining it with fold forming to make unusual vessels and sculptural pieces. I have always worked small due to space and equipment restrictions, but now I want to work on much bigger ideas.

Do you offer workshops and jewellery classes?

I began teaching one-day fold forming courses last year after being approached by Edward Mahoney of Creatstudio in Faversham, Kent. It is a great collaboration as Edward, a silversmith himself, has a studio capable of taking eight students, who all help each other and it is all great fun. This year we have decided to extend the course to two days to allow the participants more time to explore, learn and grow. Details can be found on the Creatstudio website.

Where do you exhibit/sell your work?

Mainly through galleries, craft and design fairs and pop up boutiques. We are very proud to sell our work in the British Museum and The Hepworth, Wakefield and I have a great relationship with Blackwell, the Arts and Crafts House in the Lake District. It is always nice to engage with people buying your work and shows like Desire, Handmade in Britain, Made By Hand Cardiff and Great Northern Contemporary Craft Fair allow me to explain the unusual nature of my work face to face. Some of my more popular pieces are also available to buy directly from my website.

What has been your greatest achievement?

I am so proud of where I am in so many respects. I started my self-employed journey at the beginning of the recession, so to still be

here is an achievement in itself. Being asked to teach last year was a great pleasure and supplying the British Museum means that my work is seen by visitors from all over the world.

DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS

Made By Hand Wales
30 October–1 November, Cardiff
www.madebyhand-wales.co.uk

Desire Jewellery and Silversmithing Show
6–8 November, Winchester
www.desirefair.com

CONTACT

www.nbbyng.com
www.facebook.com/NbbyNg
info@nbbyng.com

1: Pod Bangle – aluminium with Sterling silver end caps. 2: Nautilus Pendant – oxidised silver with 18ct gold-plate detail. 3: Vertebrae Bracelet – fine silver with 18ct gold-plate and black onyx. 4: Fuchsia Pendants – copper, silver and gold-plate detail. 5: Helter Skelter Earrings – copper and Sterling silver. 6: 'London Blue' Topaz Pendant – fine silver.



5



6

BEAUTIFUL BARGELLO

The simple but fascinating patterns in Bargello cane make for an interesting jewellery design.

By Alison Gallant



STEP 1

Take ¼ block each of Turnip, Key Lime and Royalty and three separate quarter blocks of Igloo. Roll through the pasta machine at setting No. 3 then form into 10cm wide rectangles. Using your blade, make marks every 2cm from top to bottom across the sheets.



STEP 6

Texture the sheet with a sponge to ensure all of the strips are joined together. Choose your favourite part and orientation of the pattern and stamp out a 43mm circle. Place it on a domed form to bake at the clay manufacturer's recommended temperature.

Alison is a jewellery designer and teacher working mainly with the highly versatile medium of polymer clay. She is a member of the London Polymer Clay Group and Executive President of the International Polymer Clay Association.

Bargello is a pattern that is borrowed from the quilting world and works very well using polymer clay. Simple step blends can be cut and easily recombined into complex patterns. The tones and colours used are characterful and reminiscent of autumn leaves and fruit.

MATERIALS

- 1 block Sculpey Soufflé Turnip (6515)
- ¼ block Sculpey Soufflé Key Lime (6022)
- ¼ block Sculpey Soufflé Royalty (6513)
- ¾ block Sculpey Soufflé Igloo (6001)
- Liquid clay
- Pasta machine
- Paper to work on
- Rigid tissue blade
- Roller
- Texturing sponge
- Jewellery wire
- Calottes
- Jumping
- Clasp
- 43mm, 36mm, 30mm, 6mm and 4mm circle cutters
- Wet and dry sandpaper, 400 grit
- 5 x domed shapes

Designer tips

- Use a ripple blade to cut the strips and offset for a really interesting pattern.
- Roll a contrasting base sheet or choose one of your colours, cut strips and leave a slight gap between each one.
- Practice cutting slices on scrap clay and make sure you use a rigid blade and are looking straight down over the block.



STEP 2

It is easier to work with the clay on paper rather than a tile. Cut each one diagonally across from the 2cm mark to the 8cm one. Flip and stack them, putting white (Igloo) triangles with each colour to form two layer rectangles. Slice through vertically at the 2cm, 4cm, 6cm and 8cm marks.



STEP 3

Taking one set of colours at a time, mix the three middle sections until fully blended, roll all five sections on setting No. 3 on your pasta machine to form approximately 5cm wide sheets. Stack each colour blend from light to dark, making sure there is no air trapped between layers.



STEP 4

Decide on the order of the colours and stack the three sets. Use your roller to make sure they have all joined together. Trim one long side straight with a rigid blade. With the straight side facing you, lean over the stack and cut slices approximately 2mm deep.



STEP 5

Lay two slices down on a sheet of paper, stacking and pressing them together without distortion. Cut 2mm wide strips and place on the paper, offsetting as shown to form a 'Flame Stitch' pattern. Guide into position with your blade to retain the shape until you have 17 lines.



STEP 7

Run a ¼ block of Turnip on setting No. 3 of your pasta machine and stamp out two 36mm circles. Cut the same size half moon shape from each one. Roll a 2mm deep slice of stripes widthways on setting No. 3 and place the half moons on. Stamp through with the circle cutter and recombine as shown. Texture to join pieces together. Place on domes.



STEP 8

Cut 22 x 2mm strips and flip them, pressing them into place with your blade. When the sheet is complete, texture the top and stamp out two 30mm circles, place them on domes and bake all five pieces. Allow to cool then sand the bases to flatten. Wipe liquid clay around the insides, fill with scrap clay and bake.



STEP 9

Roll ½ block of Turnip on setting No. 3. Stamp out five circles to match the pieces, lay a piece of wire across the centres and press in to form a channel. Put a small amount of liquid clay on flattened pieces, press onto bases and texture. Stamp out 70 x 6mm circles from Turnip and 18 x 4mm circles using all colours. Pierce and bake all of the pieces. String, finish and wear!

Extra Projects Make a pendant and bangle

PENDANT

Cut 22 strips, place on a baking sheet in the 'Flame Stitch' pattern and bake. Roll a sheet of Turnip on setting No. 3, place the patterned piece on using liquid clay. Fold up each side and trim where it marks the edge and at the corners. Fold a strip to make a bail and bake.



BANGLE

Cut 18 strips and place them, three deep, around a silver-plated bangle in the same pattern. Texture and bake.



RESOURCES

Materials are widely available from advertisers listed throughout this magazine.

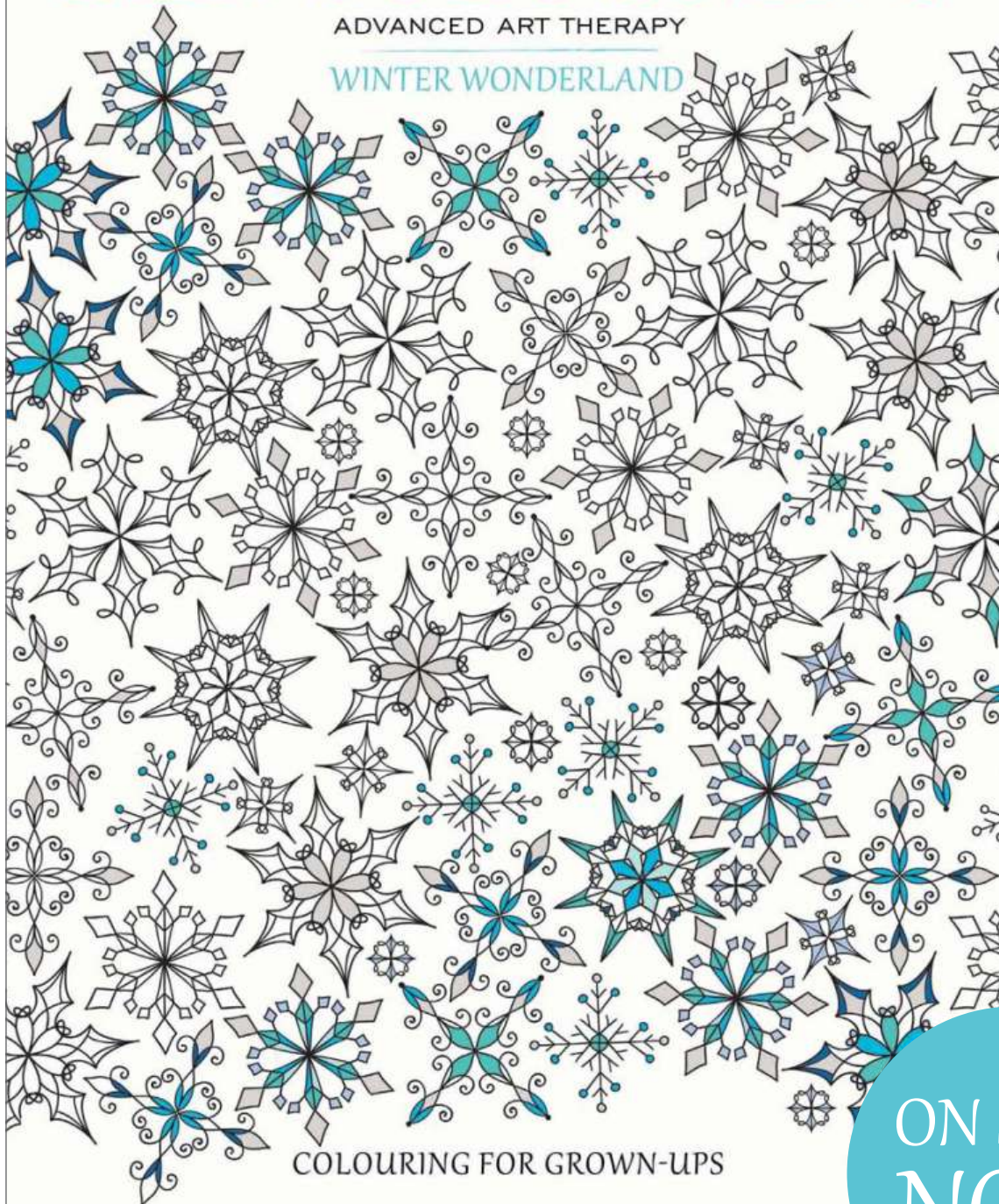
CONTACT

alisongallant@yahoo.co.uk
info@milleforistudio.com

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Feature



Designer profile

Jo Turner



Have you always been interested in art and making things?

Most definitely! As a child I learned to knit and make clothes from scraps of material. I began making jewellery many years ago; I mostly did wire wrapping, beadwork and silver clay. I used to have people coming to my work desk on a Mondays to see what I'd been making over the weekend.

When did you start making lampwork pieces?

My interest in lampwork grew and quickly became a passion. I was fascinated by how glass beads were made as well as their history. I began making beads in my bedroom with a basic lampwork torch after intensive reading and research. I became obsessed with it after I was made redundant from my job as a scientist. I practised daily until I was proficient enough to make beads of a saleable quality. I was especially keen to make jewellery with my own beads, for a truly unique hand-crafted product.



So five years ago I launched my business. I invested in state of the art equipment, rented a studio and embarked on an adventure. I now create beads for other people to make jewellery with, jewellery lines of my own, sculptural beads and kiln-formed pieces.

Would you say you have a particular style, in the jewellery you create?

My style is fairly bold. I am a fan of large pieces with lots of texture and bright colours as well as very organic pieces.

Where do you look for ideas and inspiration?

Inspiration can be found in anything! The sea is a big influence as I live by the coast. I'm a great fan of the mystical and make 'goddess' and fantasy jewellery and 'dragon eyes'. Mermaids and sea themes feature heavily, as do flowers and critters, as my studio is in the grounds of a Quex Park, with its gardens, museum, squirrels and peacocks!



What is it about working with glass that you like so much?

The possibilities only end with the imagination, and the physical properties of the glass. There are so many ways to use it and countless techniques to learn and incorporate. Working with glass can be a very meditative process. The way it melts and glistens in its semi-liquid state is fascinating. When I'm working with glass, the whole world and its stresses and strains fade out, as I'm totally focussed of the 3D aspects of creating.

What are the biggest challenges with creating lampwork jewellery?

As with the creation of any jewellery item, technical construction issues and comfort for the wearer are paramount. It can be easy to create beautiful beads but not so easy to create jewellery that works from a technical perspective. I don't make a lot of jewellery with round beads, but incorporate sculptural flowers, leaves, buds and when making the glass components, you must consider how they will be put together, other materials that need to be used, balance and weight. Strength and durability are also major considerations.

Do you teach any classes?

I teach lampwork on a regular basis, from the basics, to advanced bead making. Usually one-to-one or two-to-one. I also teach kiln formed method, silver clay and basic jewellery making upon request. We have such a great time and tea, biscuits and laughter feature heavily!

If I wasn't a designer I would be...

I would go back to science. Incorporating my creative bent into my technical and scientific knowledge is an absolute delight but if I couldn't do that, I would return to molecular biology research, which is, within its constraints, creative and fun, especially when the experiments work! Or a ceramicist...that would be fun too!

BRONZE CLAY SPACER BEADS

Bonschelle bronze metal clay powder, once mixed with water, is easy to use and opens a world of design possibilities and produces a beautiful bronze metal. The Bonschelle clay comes with full instructions on each step needed to condition the clay so it is ready for use.

By Clair Wolfe

MATERIALS

- Non-stick surface
- Bonschelle bronze clay
- Olive oil or Badger Balm
- Paper blade
- Marxit or ruler
- Texturing sheet
- Small metal tube
- Wire brush

RESOURCES

www.bonschelle.co.uk

CONTACT

www.etsy.com/shop/ClairWolfe

Designer tips

- Weigh the clay sections to create discs of the same size.
- Use lace to add texture to the clay.
- Add off-centre holes in the discs to create a different look.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE



STEP 1 MIXING THE CLAY

Following the instructions, add water to the powdered clay, straight into the jar that the clay powder is supplied in. Add the water drop by drop, stirring until the right consistency is made. Transfer the bronze clay mix onto a suitable non-stick work surface.



STEP 2 WORKING THE CLAY

Use a thin plastic sheet (a zip lock bag works well) to cover the clay and use your fingers to thoroughly mix and work the clay. Do this to bring all the clay together, ready to be rolled. Use an acrylic roller to flatten out the clay.



STEP 3 CONDITION

Remove the plastic sheet and fold the flattened clay in half, recover and roll again. Repeat this process until you notice a difference in the texture of the clay. It will begin to develop a plastic-smooth finish. The clay is now ready to be used.



STEP 4 ROLLING THE CLAY

Rub a little olive oil or Badger Balm onto your hands and begin to roll and squish all the clay together into a ball, trying not to trap any air. Place the clay back onto the non-stick surface and roll into a sausage shape.



STEP 5 SLICING

Push each of the ends of the sausage in so that the sausage is of equal thickness all the way through. Use a paper blade to cut similar sized sections of clay from the rolled clay. Use a marxit or a ruler to mark out even spaces for cutting to create slices of similar size if you're not confident doing it by eye.



STEP 6 TEXTURING

Place one of the slices onto a texturing sheet and then place another sheet on top. Flatten the slice between the sheets using your fingers to create a disc shape. Repeat on all slices.



STEP 7 MAKING THE HOLE

Place the textured clay discs back onto the non-stick surface and use a small metal tube or similar to make a hole in the clay. Pop the scrap clay out of the tube as you make each hole, so that the tube does not become blocked with clay.



STEP 8 FIRING

Leave the discs for at least 24 hours to dry thoroughly. Once dried the clay discs are ready to be fired. Follow the firing instructions provided with the clay – Bonschelle offer a firing service for anyone without access to a kiln.

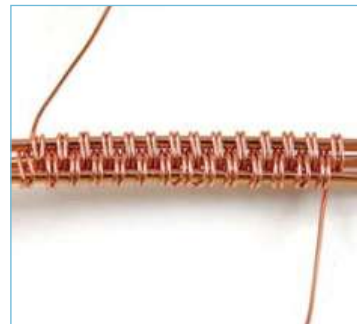


STEP 9 WIRE BRUSHING

Once the clay discs have been fired and pickled, use a wire brush over the surface to produce a beautiful soft gold bronze sheen. The disc beads are now ready to be used in jewellery designs.

BRAIDED COPPER

Use chunky wire to create an eye-catching braided bracelet in glorious copper **By Sue Mason-Burns**



STEP 1

Cut three sets of three 30cm lengths of 1.6mm frame wire. Take the first set of three and lay them parallel. Cut a 2m length of 0.6mm wire. Begin 10cm from one length and weave as follows: coil twice around the lower two wires together, pass the wire around the centre wire and coil twice around the upper two wires together. Pass the wire behind all three wires and repeat.



Sue is a wirework designer and maker, originally from New Zealand she now lives and works in Birmingham where she creates her unique range of wirework jewellery from her home studio.

Autumn and copper go together like fish and chips and with this project Sue is showing off copper in all its glory. This chunky bracelet is deceptively simple to achieve, if a little labour intensive, but it's definitely worth the effort. The heavy gauge wire produces a solid piece of jewellery; perfect if you like to make a statement.

MATERIALS

- 3m x 1.6mm bare copper wire
- 6m x 0.6mm bare copper wire
- Heavy-duty flush cutters
- Bench vice
- Flat nose pliers
- GS Hypo Cement
- Round nose pliers
- Oval bangle mandrel
- Large bail making pliers
- Emery boards in various grades coarse to fine
- Liver of Sulphur
- Polishing cloth
- Renaissance Wax

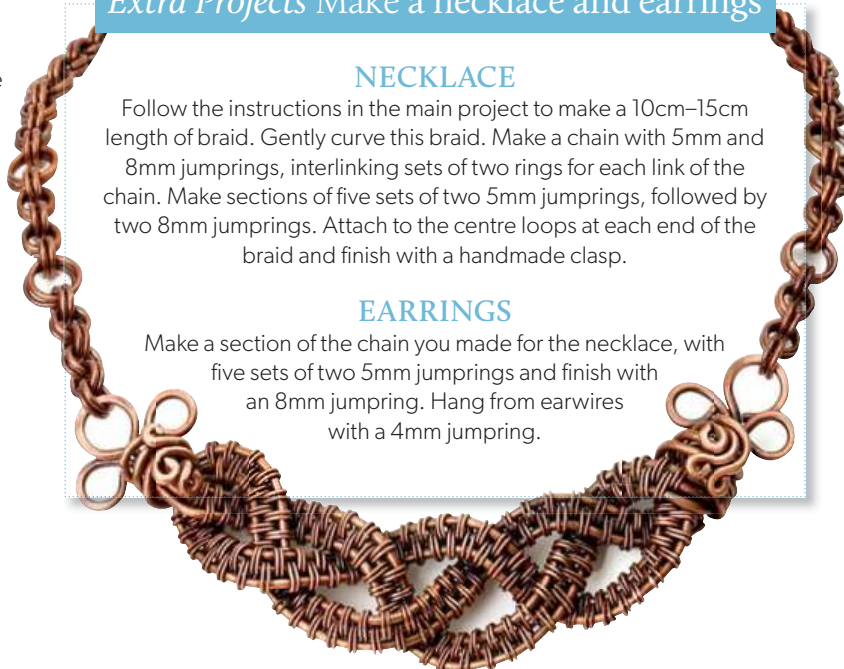
Extra Projects Make a necklace and earrings

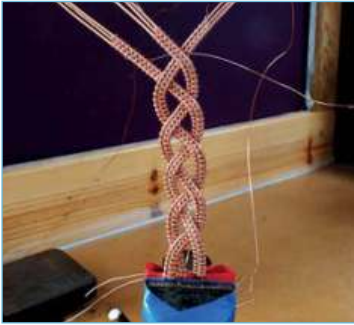
NECKLACE

Follow the instructions in the main project to make a 10cm–15cm length of braid. Gently curve this braid. Make a chain with 5mm and 8mm jumpings, interlinking sets of two rings for each link of the chain. Make sections of five sets of two 5mm jumpings, followed by two 8mm jumpings. Attach to the centre loops at each end of the braid and finish with a handmade clasp.

EARRINGS

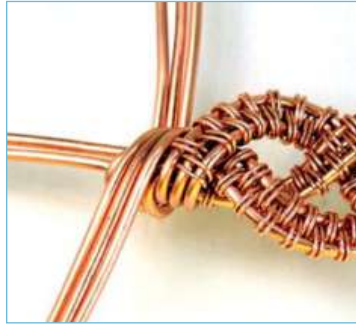
Make a section of the chain you made for the necklace, with five sets of two 5mm jumpings and finish with an 8mm jumping. Hang from earwires with a 4mm jumping.





STEP 2

Complete a 20cm length of weaving and repeat for the two remaining sets of three wires. Secure all three sections side by side in a vice. Carefully and evenly braid these sections, bringing the outside sections to the centre in turn, until all sections are braided. Remove from the vice and fan out the three sets of three unwoven wires, one straight and two at right angles on each side.



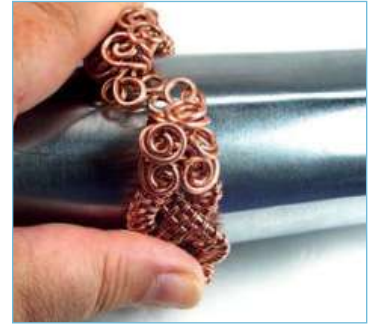
STEP 3

Trim and secure all weaving wires. Flatten the tails with flat nose pliers and press against the rear of the frame wires. Add a dab of glue for security. Finish each end of the braid by wrapping each of the two unwoven sets of frame wire, left at right angles in Step 2, around the central set of wires. Wrap each set in turn and leave at right angles to the central wires.



STEP 4

Use round nose pliers to form decorative spirals with the six frame wires, three on each side. Arrange five of the six decorative spirals at the front of the design. Vary the size of the spirals so each end narrows to a slight point. Position the sixth spiral inside the design to cover any messy wirework visible there. Form three simple loops in the remaining unwoven central frame wires.



STEP 5

Form the bracelet shape around an oval bangle mandrel. Start with a larger size, and gradually bring down to the desired final size of the bangle. Press the design firmly against the mandrel with your fingers. Finish by taking the bracelet to a smaller size than required on the mandrel and squeeze the bracelet so the ends cross. The bracelet will spring back to the correct size.



STEP 6

To make the hook clasp, cut an 8cm length of 1.6mm wire. Form a loop in one end with round nose pliers. Form the hook shape around the larger jaw of large bail making pliers. Trim the end of the hook with flush cutters and use flat nose pliers to bend the last 5mm of the hook at a slight angle.



STEP 7

Use a succession of emery boards, ranging from coarse to fine, to sand the tip of the hook until it is smooth. Attach the hook to the centre loop at one end of the bracelet. Attach a decorative charm on a short length of chain to a side loop at the opposite end of the bracelet. Use the emery boards to sand out any tool marks in the spirals formed at Step 4.



STEP 8

Prepare a solution of Liver of Sulphur and warm water in a non-metallic bowl. Prepare a bowl of cold water in a second non-metallic bowl. Use plastic tweezers to hold the bracelet and dip in the Liver of Sulphur and cold water alternately until you achieve the depth of colour you require. Dipping allows colour to build up gradually so that you don't over-oxidise the piece.



STEP 9

Use a polishing cloth to remove some of the oxidation and give a depth of colour, which emphasises the texture of the weaving. Pay close attention to the weaving wire, polishing until it is lighter in colour than the frame wires underneath. Polish until you are happy with the colour, then use a soft cloth to apply Renaissance Wax to preserve the oxidation and prevent transfer to the skin.

Designer tips

- ▶ Heavy-gauge wire can be tough on the fingers, so you might want to consider a finger protection product to help you out.
- ▶ Protect the jaws of the vice with soft tape, such as electrician's tape, to avoid marking your wire.
- ▶ Be sure to use heavy-duty cutters with this heavy-gauge wire to avoid damaging your cutters. The manufacturer should be able to tell you the size limits of your cutters.

RESOURCES

www.wires.co.uk

CONTACT

www.wonderfullywired.co.uk
sue@wonderfullywired.co.uk

CLUSTER NECKLACE

Acorns, oak and beech leaves clustered with drop glass beads in autumn hues on a bronze chain make up this quick and easy to make necklace. It's a breeze!

By Linzi Alford Buckmaster

Linzi owns MagPie In The Sky Designer Jewellery. Having trained in silversmithing, Linzi has a penchant for shiny things and has been making jewellery for five years. Her first book *Jewelry for all Seasons* was published last year and features a whole host of nature-inspired projects.

Here is a really simple project using easy and versatile techniques to quickly make a necklace ideal for beginners to jewellery making. Handmade polymer clay charms are added along with beads to the chain length. You can make it as clustered as you wish by adding more dangles. Use the same technique with different colourways for endless variation – why not make one for each season?

MATERIALS

- 60cm bronze curb chain
- 4 x acorns and leaves polymer clay charms
- 1 x toggle clasp
- 6 x 50mm headpins
- 6 x 12mm x 8mm glass drop beads
- 6 x 6mm bicone beads
- 8 x 6mm bronze jumprings

RESOURCES

Curb chain: www.the-beadshop.co.uk

Polymer clay charms:

www.beadazzledbyelise.com

Headpins and jumprings: www.angs-attic.com

Drop beads: www.bargainbeads.co.uk

CONTACT

www.magpieinthesky.co.uk

www.facebook.com/magpieinthesky

linzi@magpieinthesky.co.uk





STEP 1

Measure and cut a length of chain to the desired length for your necklace. If unsure place it around your neck to judge where it will sit – allow extra for the clasp. I used 60cm.



STEP 2

Attach the toggle clasp using jumpings. Offset the toggle (i.e. do not place it at the end of the chain) to add interest. The necklace will then fasten at the front.



STEP 3

To make the bead dangles thread your chosen beads onto 50mm headpins. Here I used 12mm x 8mm glass drop beads and 6mm bicones.



STEP 4

Construct wrapped loops on the headpins: make a right angle bend, wrap the wire around the jaws of the round nose pliers to make a loop. Pull the wire around the headpin using bent nose pliers and cut excess off with wire cutters. Tuck the cut end in neatly.



STEP 5

Attach the beaded dangles to the bottom end of the chain beneath the clasp using jumpings. Stagger along the chain links to make them hang nicely.



STEP 6

Using jumpings again, attach the polymer clay charms in between the bead dangles to the chain. Add one leaf to the very end of the chain.



Designer tips

- ▶ Placing the clasp at the side or front of a necklace is a great way to make a feature of a fancy clasp; it is also easier to fasten!
- ▶ Make extra beaded drops and attach along the full length of the chain for a more elaborate look.
- ▶ Use the exact same technique to make a matching or coordinating bookmark or bag charm too.

Extra Projects Make earrings, a bag charm, bookmark and a bracelet

EARRINGS

A really quick pair of earrings can be made by simply attaching the polymer clay leaves or acorn charms to earwires using a jumpring.



BAG CHARM

Use three strands of chain, bead dangles and polymer clay pieces to make a lovely charm to add to your bag.

BOOKMARK

For the bookmark you'll need one length of chain and a variety of bead dangles and a couple of focal polymer clay pieces.

BRACELET

Cut a length of chain to approximately 18cm long and attach a clasp at each end. Add as many bead dangles as you wish plus a central focal polymer clay leaf or acorn charm following the main project steps.



Fashion inspiration

Swing tunic, £50
Leatherette leggings, £35
Both www.longtallsally.com



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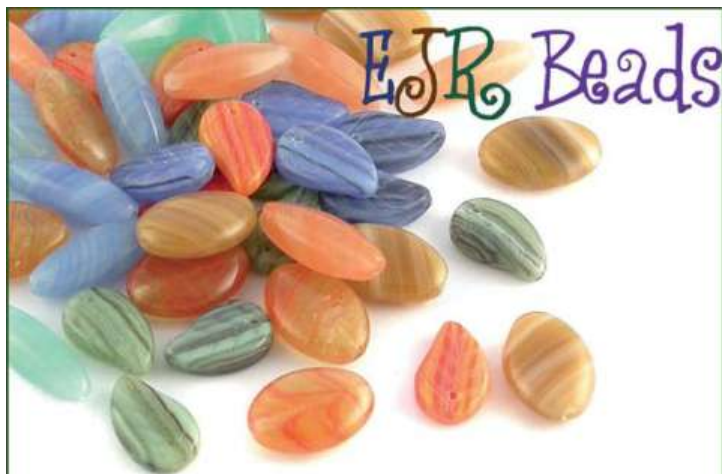


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AUTUMN TRAILS

This beautiful bangle is made with Art Clay Silver and PMC Sterling, which creates a strong alloy, suitable for bangles. By Tracey Spurgin

Tracey is a senior Art Clay instructor and artist with more than seventeen years' teaching experience. She delivers with passion and enthusiasm, either resident at her own studio or travelling in the UK or as an international teaching tutor.

When Art Clay Silver and PMC Sterling are mixed together it creates a strong alloy, which is known as 960; this discovery was made by American artist, Celie Fago. Once formed 960 alloy can be hallmarked in the UK as Britannia Silver. Use 960 alloy to make an assortment of coils to build into your designs, additional coloured gem stones add pretty autumn hues. Create your bangle by working on a bangle mandrel; alternatively use a baby powder bottle if you don't have a mandrel to hand.

MATERIALS

- 40g PMC Sterling
- 40g Art Clay Silver
- Assorted fireable gemstones
- Circle template
- Baby powder bottle
- Tracing paper
- Clear plastic sheet
- Snake roller
- Tissue blade
- Craft knife
- Needle tool
- Brass brush
- Files
- Sanding grits
- Polishing papers
- Rubber tip tool
- Paintbrush
- Tumble polisher or radial disc on a rotary drill

RESOURCES

www.craftworx.co.uk
www.bluebelldesignstudio.co.uk

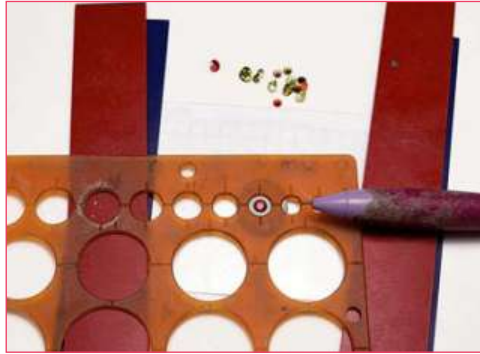
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tracey@craftworx.co.uk



STEP 1

Begin with some preparations by mixing up equal amounts of Art Clay Silver and PMC Sterling to a consistent colour, this makes the 960 alloy. Draft your design out on tracing paper, then cover the design in a thin clear plastic and wrap and tape to a baby powder bottle; this makes the ideal shape and former as a bangle mandrel.



STEP 1

With your assortment of fireable gemstones roll out a small amount of clay. Push the gem stone so the flat top or table of the stone sits level with the surface of the clay. Use a fine needle tool and circle template to cut around the stone. Repeat until you have made each gem setting. Place these to dry.



STEP 3

With a snake roller, gently roll a coil snake, tapering each end. The main coils need to be approximately 2mm thick. During the rolling the clay may become a little dry. Use a spritz bottle to apply a little water. Allow the water to hydrate into the clay for around a minute, before using a clean brush to manipulate the snake of clay onto the bangle former.



STEP 4

Create the main frame of the piece first. Allow the snakes to dry a little before moving on to another section.



STEP 5

Continue to add the coils building up the design. It may be necessary to allow the clay to dry before moving onto another section. Once the gem stone settings have dried, file and refine them and begin to incorporate them into the coils.



STEP 6

Once all the snake coils have been added and the piece has been thoroughly dried, gently release the piece off the bottle. Cradle the piece carefully in your hand. It is a very fragile structure at this plaster dry stage. Remove the tracing and plastic from the baby powder bottle.



Designer tips

- ▶ If you don't have a snake roller simply use an old plastic CD case.
- ▶ For cleaning up the silver in awkward or hard-to-reach areas, try a dental brush – this looks like tiny pipe cleaner, available from most pharmacies.
- ▶ Remember to clean stones thoroughly before firing them – take a close look using a jeweller's loupe.



STEP 7

Roll out a large piece of clay. Sandwich the clay and 0.5mm spacer bars between two wallpaper textures. This large piece of clay is wrapped onto the baby powder bottle. The dried coil bangle will very gently flex enough for you to slip it back onto the powder bottle, covering the very thin layer of textured clay.



STEP 8

Spritz the whole project with a little water then completely wrap the piece in cling film. With a soft sponge gently push to encourage the coils to adhere to the sheet of clay underneath. Remove the cling film and with a fine needle tool, pierce out some of the sections of the sheet clay below the coils.



STEP 9

To make tiny leaves, use two-part silicone moulding compound. Mix this to an even colour then press in a small sage leaf. Allow to cure before removing the leaf. Take tiny amounts of lump clay and roll them into a teardrop or rugby ball shape. Press these into the clay. Allow these tiny leaves to dry.



STEP 10

Once the whole piece has dried thoroughly, add the scratch detail to the coils. A fine needle tool will achieve the effect. Add the tiny dried leaves or any tiny balls. Remove the piece from the bottle and check the inside is also tidy. Before firing, check the stones are really clean with no excess clay. Run over with a toothpick and dry paintbrush.



STEP 11

To fire the piece, support the shape by padding it with a little fibre blanket and place on the shelf of a cold kiln. Programme the kiln to fire to 815°C for 1 hour. Allow to cool before removing from the kiln to polish.



STEP 12

Polishing can be done with the assistance of tools, such as rotary hand tools or tumblers. The piece can be oxidised in Liver of Sulphur and buffed back with a soft cloth. A little burnishing will bring out some of the highlights.



Extra Projects Make a necklace and a ring

NECKLACE

This technique also makes a lovely simple pendant.

RING

Complement your bangle with an elegant ring. Simply use a single snake of clay coiled around a ring mandrel, embed a CZ fireable gemstone, then add a few miniature leaves – it's a quick and simple make.



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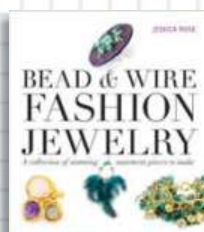
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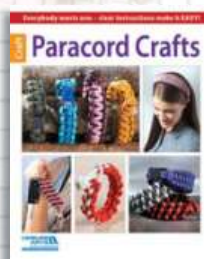
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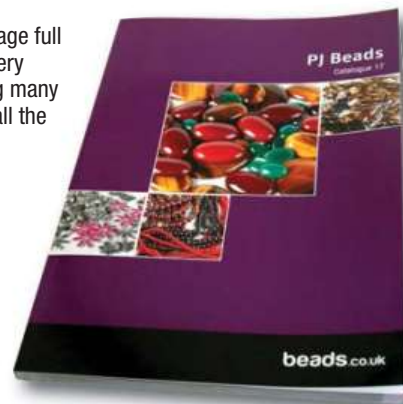


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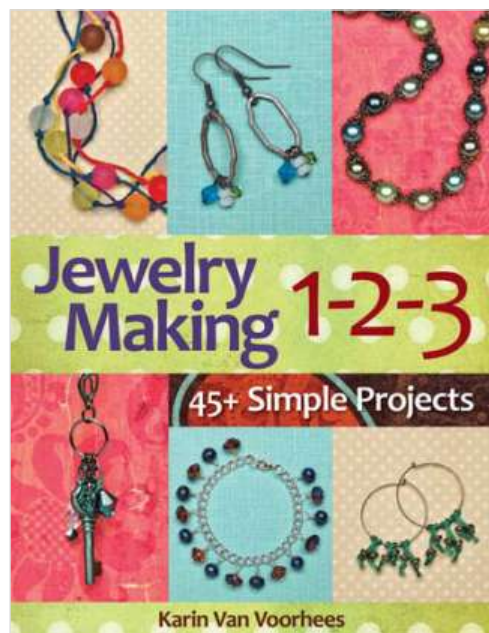
Treasures



Triangles

BOOK REVIEWS

This month Imogen Cooper reviews three books to spark your creativity.



JEWELRY MAKING 1-2-3

KARIN VAN VOORHEES
KALMBACH BOOKS
£14.52
ISBN 9781627001809

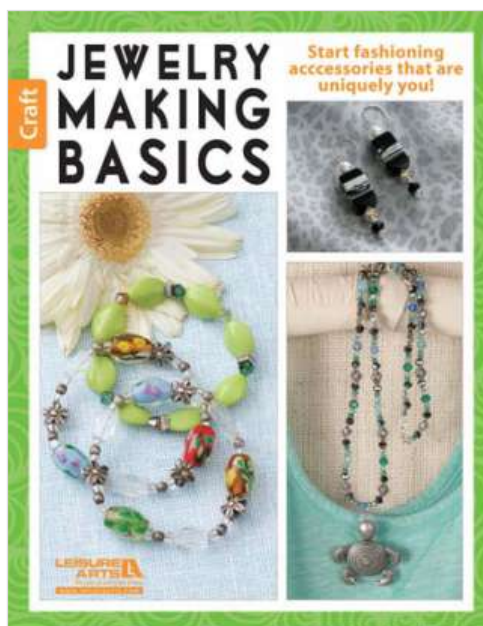
Even for those with a keen interest in jewellery making, getting started can be intimidating. Karin Van Voorhees forgoes the fear in three logical steps and suddenly, it's easy!

The fundamentals of beading are cut down into three key points to remember: Master the Basics; Keep It Simple; and Let the Materials Tell the Story. Having learned vital skills such as opening and closing jumpings, wrapping wire and knotting, readers can progress to the beautiful and unique pieces on offer.

Though *Jewelry Making 1-2-3* is targeted at those new to craft, the wide room for choice in each project means that 'beginner' is certainly not boring. The Waterfall earrings in particular (a personal favourite) introduce a number of highly valuable skills without intimidation.

The third point is perhaps the feature, which allows such versatility in Van Voorhees' work. It becomes apparent that the smallest of changes provoke a brand new style in your jewellery; try a spacer here, experiment with colour, and you're left with a wholly individual piece.

Paired with these tips, the projects on hand become a wonderful source of inspiration – even once you've exhausted the projects, the knowledge found in this book ensures it will keep giving for many makes to come.



JEWELRY MAKING BASICS

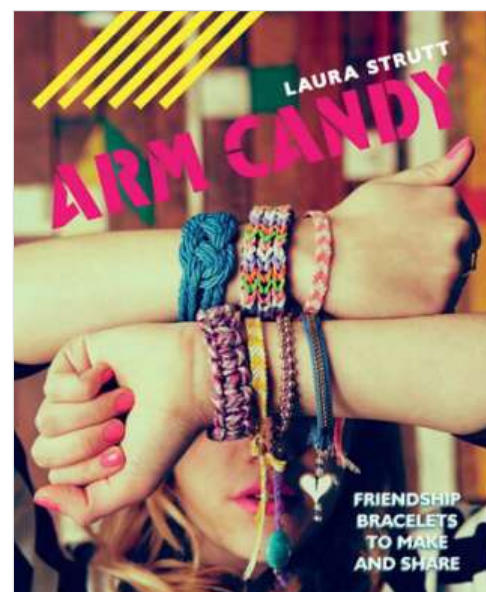
LEISURE ARTS
£6.60
ISBN 9781464733536

Staying true to its name, *Jewelry Making Basics* covers just the fundamentals... but it's far from dull! This instructive guide to jewellery making lets beginners develop essential skills while creating gorgeous pieces from the onset.

Of course, if you're just starting out, new techniques may prove a challenge, but they are by no means difficult. Simple to make, each piece has sophistication beyond its skill level, and the pairing of close-up photographs and illustrated diagrams provide an insight into the stunning end product.

Whether you're after the dainty Aqua Glass bracelet or a pair of chic Black & White earrings, there's nothing to stop you from getting inventive. Everything – from the clean, uncluttered page layout to the 'shopping list' in each project – is guided towards informing the reader without dictating their style. Change pendants to suit your taste; play around with colour schemes – once the basics are under your belt, you can create accessories that are, as the cover describes, 'uniquely you'.

Though short, *Jewelry Making Basics* has knowledge beyond its 32 pages and would be invaluable for any maker looking to kick-start their creativity.



ARM CANDY

LAURA STRUTT
PAVILION
£9.99
ISBN 9781910496152

There's a good chance you have fond memories of making bracelets as a child, threading a beautiful gift for a friend – or adding to your own ever-growing collection! Thanks to Laura Strutt's *Arm Candy*, this joy is far from over as she invites you to use a multitude of materials and styles never even considered before.

Showcased in gorgeous high-colour, full-page photos, there is an element of luxury to these bracelets that can't be missed. However, as luck would have it, they're much simpler to make! 'Quick tips' on each page give beginners advice on using tools safely and ensures that the end result is secure as well as stylish.

From the phenomenally popular loom bands to pretty washi tape, you'll find a grown-up twist on some childhood favourites. Turn heads with an inventive accessory made from zips or safety pins, or try paracord, suede or yarn for a more traditional look. The wire word bracelet, in particular – elegant, yet vaguely reminiscent of sleepovers and summer holidays – is a source of effortless chic that will win the admiration of jewellery lovers young and old.

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CONTINUING TO LEARN AND YOUR JEWELLERY BUSINESS

Learning new skills and meeting new people in the jewellery industry can be a real benefit to your own business. By Jessica Rose

I'm a big fan of continuing to learn new skills and take courses even when you have an established business. Now, you are probably thinking, "well, she runs a jewellery school so of course she's going to say that" – but I still take classes, which helps my business stay relevant and I have plenty of good reasons why continuing to learn could be a real help to yours.

BEING ABLE TO MAKE A WIDER RANGE OF ITEMS

As you progress as a jewellery maker you may have ideas that you don't completely know how to turn into actual jewellery, so taking a course might give you the skills you need to do that. But you don't necessarily have to wait until you are stuck, by regularly taking courses you will get ideas for new pieces and see how you can develop your range. That way you will have the opportunity to offer new products to existing customers as well as attract new ones.

KEEPING-UP-TO-DATE

Trends in jewellery and jewellery making change, so going along to a class can be a useful way of keeping up-to-date both by learning new skills and by talking to tutors and fellow students about what is going on in their businesses. This can challenge your current thinking and stop you from feeling stale with your work.

GAINING SPECIFIC SKILLS

One very good reason for continuing to take

classes can be to fill in specific skills gaps in your business. Quite often these can be related to the business side rather than making or something that will help you expand, such as a workshop on improving or building a good website, a jewellery photography course or a technical drawing class so you can commission other people to make for you. Obviously it could be better for your business if you knew more about these topics yourself and could do more in-house. However, these may also be specific skills so that you can move into new areas with your jewellery making.

CONFIDENCE IN YOUR OWN SKILLS

Sometimes taking a course isn't necessarily about learning a lot of new techniques or skills but about building up your confidence. It can be very reassuring to discover that you are doing something the right way and are able to tackle projects professionally. A lot of makers worry about their abilities, so a confidence boost can mean a boost for your business because you feel better about the jewellery you make.

FOR INSPIRATION

Sometimes it can be interesting to do a course well outside your usual jewellery making range. For example if you are a silversmith you could try polymer clay or a beader might want to give working in Perspex a go. This may seem odd, but leaving your comfort zone in this way is a useful method for generating new ideas – it

can often make you look at your usual work differently. And for some people it can mean a whole new direction for their work as they fall in love with a new jewellery material.

MEETING NEW PEOPLE

It is not just what you learn on a course that benefits you. Attending courses and workshops brings you into contact with new jewellery makers – both tutors and fellow students. These are new people for you to discuss ideas with, swap stories and recommendations with and just share the love of jewellery with. I find that on most classes at least one of my fellow students becomes a valued contact, introduces me to a new supplier or simply inspires me to try something new.

HAVING FUN

Going on a jewellery course should also, very importantly, be a time for you to relax and have fun. Running a business is hard work however much you take pleasure in making your jewellery, so it is essential that you have some down time to enjoy yourself. This will benefit you personally and benefit your business because you will be happier and healthier and have more energy to create more beautiful pieces and market yourself.

So if this has inspired you to take some courses in the near future, we wish you all the best and hope you find some great inspiration.

SUPPORT WITH YOUR JEWELLERY BUSINESS

For more information on running your own jewellery business, the London Jewellery School runs regular Jewellery Business courses, Intensive Business Bootcamps for budding jewellery designers and a distance learning 'Set up your own Jewellery Business Course'.

Visit www.londonjewelleryschool.co.uk or call 020 3176 0546 for further details.

Find the London Jewellery School and Jessica Rose on twitter: @jewelleryschool @jessica_roseLJS



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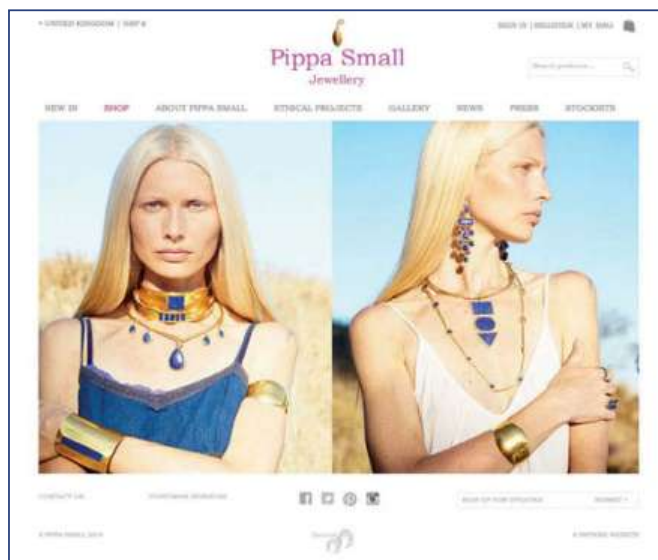
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WEB REVIEWS

Lauren Johnson trawls the web for the latest online trends, stores, blogs and jewellery profiles



PIPPA SMALL

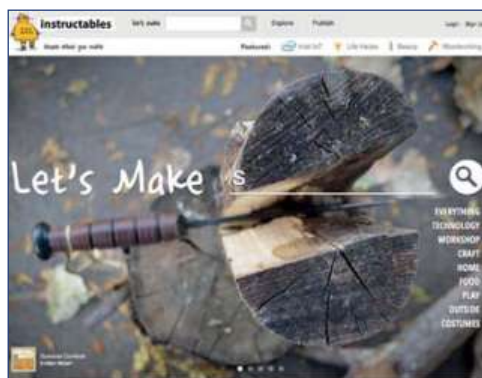
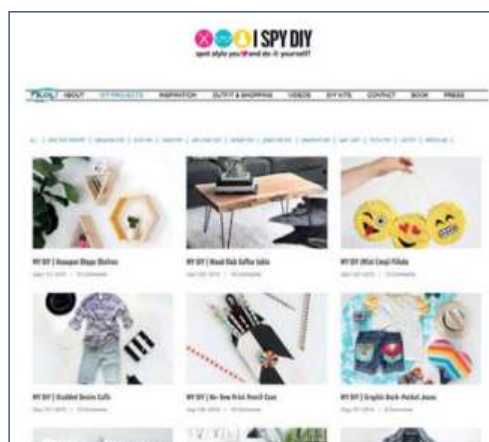
www.pippasmall.com

Pippa Small is a London-based jewellery designer who has been gathering acclaim in the past couple of years, with the latest in the form of the award for Ethical Jewellery Business of the Year, presented in July 2015. Her unique stone jewellery is inspired by traditional jewellery crafting techniques, learnt from her own travels and visits to meet tribespeople all over the world. Visit her website to lovingly gaze at her fantastic range of gemstone jewellery, but also to find out more about her ongoing work and projects with artisans from Bolivia, Panama, Afghanistan and Kenya for the full story on how Pippa uses the profits from her own business to help jewellery makers in these countries find their way out of poverty.

I SPY DIY

www.ispydiy.com

American craft blogger Jenni Radosevich began making her own outfits and home furnishings when she spotted beautiful items in magazines that she either couldn't find or afford. Using these products as her inspiration, she replicated trends by refashioning things she had at home or by raiding her local haberdashery and DIY shops to make new items; it was from her need to craft these beautiful things that I Spy DIY came about. A lovely account of Jenni's life, this website is packed full of beautiful photography and a commentary of what inspired each make. The steps are basic and would benefit from having a little more to them, but equally the projects are straightforward and act more as an ideas board.



INSTRUCTABLES

www.instructables.com

Instructables is a great online hub for finding and sharing creative projects with likeminded people. Arguably one of the largest online creative communities, Instructables was originally set up in 2006 by founder Eric Wilhelm, and started life with a handful of projects shared between Eric and his friends – now, nine years on, the site hosts over 100,000 projects! You'll be amazed at the possibilities on this website, try typing pretty much anything into the search bar at the top of the page (we've tried all sorts!) and you'll be met each time with a page full of things to try out. Of course, once you've finished testing the website for all manner of ridiculous searches, take a minute or two to check out the jewellery projects – some are weird and wacky, but you'll be surprised at the sheer brilliance of most.

TIARA MAKING TUTORIAL

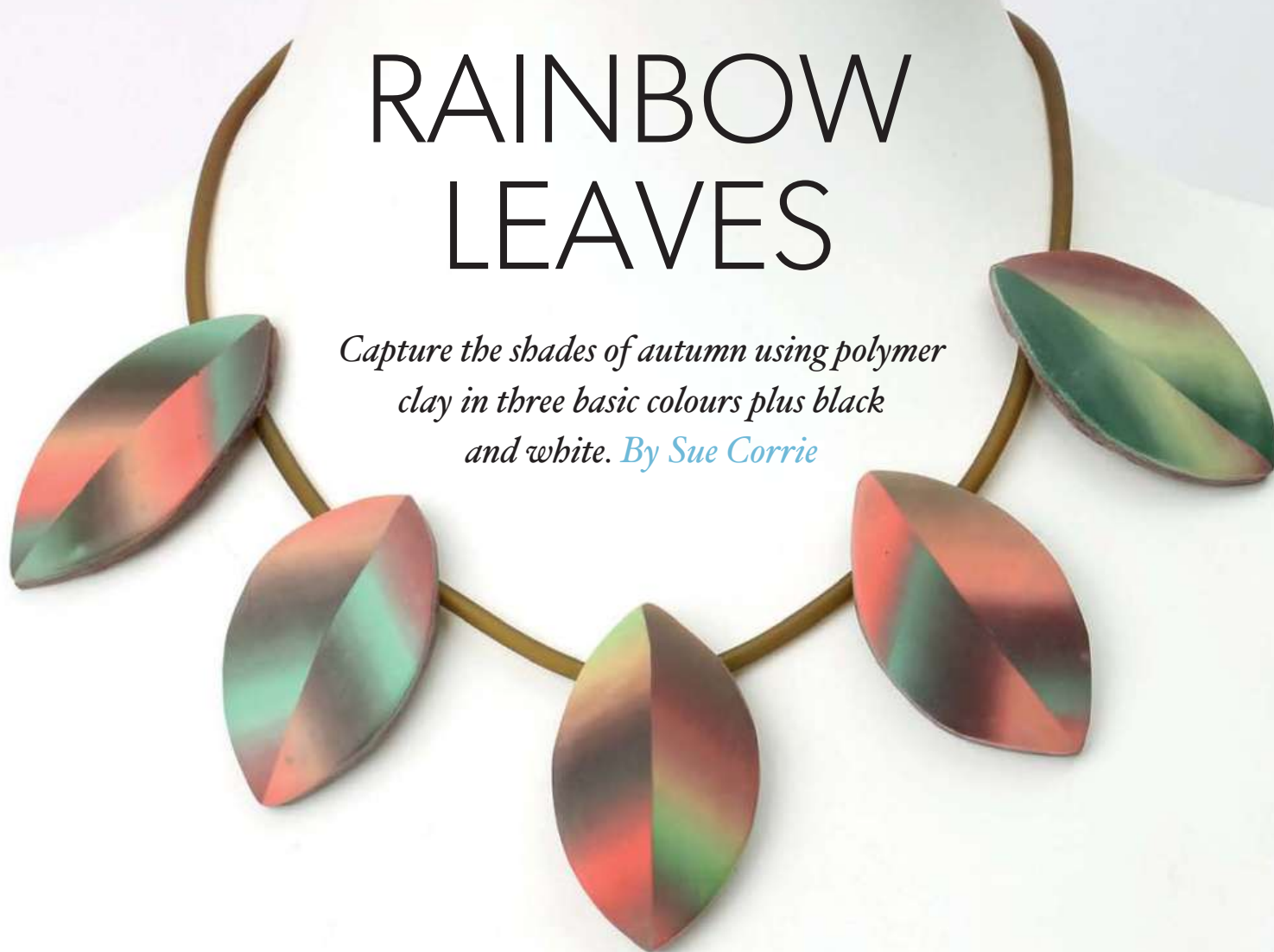
www.youtube.com/epraxis

If you've ever wanted to create your own wire wrapped tiara, log on to the Epraxis channel on YouTube – they host a collection of tiara tutorials using simple wire and bead techniques for beginner makers. The videos themselves are brief and to the point, which is handy if you're just after a few ideas, but the more seasoned jewellery maker may find them a little tedious, particularly with the '90s elevator music on loop in the background! But, having said that there are some nice details added to some, particularly the videos that offer up the design inspiration behind the tiara, including one on a Princess Diana style piece. There are plenty of nice examples for brides wanting to make their own tiara, just don't expect to see anything too challenging!



RAINBOW LEAVES

Capture the shades of autumn using polymer clay in three basic colours plus black and white. By Sue Corrie



Sue is a member of Polymer Art East Midlands, where clay days are held at Long Eaton Art Room near Nottingham. She no longer sells her jewellery, but is still a polymer clay fanatic.

Five leaves suspended between lengths of rubber or acrylic tubing make a simple but effective necklace. Create a modified rainbow blend, and play with putting the autumn colours together.



STEP 1

Work your clay until just soft enough to roll through the pasta machine without cracking. You will condition it further as you blend the colours. Make a 2mm–3mm thick sheet of each colour. Cut 2cm x 12cm strips from the green, red and yellow sheets. You will need two of each. Cut a piece of baking parchment 14cm wide and at least 15cm long.

MATERIALS

- ¾ pack (45g) Yellow polymer clay
- ½ pack (30g) each of Red and Green polymer clay
- ¼ pack (15g) each of Black and White polymer clay
- Liquid clay
- Work surface (large glass or ceramic tile)
- Baking parchment or greaseproof paper
- Pointed oval cutter approx. 3cm x 5cm
- Pasta machine
- Acrylic roller
- Clay blade
- Craft knife or scalpel
- Skewer or knitting needle
- Ruler
- 5 x bead piercing pins (or stiff pieces of fine wire)
- 5 x metal tube beads (small hole)
- Texture sponge or toothbrush
- Wet and dry sandpaper (120 and 400 grit)
- Approx. 50cm beading wire (tigertail)
- Approx. 40cm of 2mm or 3mm diameter jewellery tubing (hollow rubber or PVC)
- Crimping pliers
- 2 x crimps and crimp covers
- Clasp of your choice
- Acrylic paint (raw umber), paintbrush, flat backed crystal, drill bits (various sizes between 0.5mm and 4mm)

RESOURCES

Polymer clay, polymer clay tools and accessories:

www.clayaround.co.uk

Jewellery findings and bead piercing pins:

www.beadsdirect.co.uk

Jewellery findings and jewellery tubing: www.beadaddict.co.uk

CONTACT

www.ghostshift.co.uk

www.bpcg.org.uk

info@polymerartseastmidlands.co.uk



STEP 2

Arrange the strips side-by-side on the baking parchment, alternating the colours. Place 1cm strips of white polymer clay on top of the joins where yellow meets another colour. Add 5mm strips of black polymer clay over the joins where red meets green. Place a very fine strip of black over the outer edges. Roughly fill in gaps on the top layer with more strips of yellow.



STEP 3

Use an acrylic roller to adhere the strips together. Run them vertically through the pasta machine. Fold bottom to top. Put through the machine again, keeping the fold at the bottom. Repeat 20 or more times until the colours are well blended. Cut the blend into 1cm strips. Recombine them on the baking parchment, overlapping very slightly. Place contrasting strips next to each other for variety.



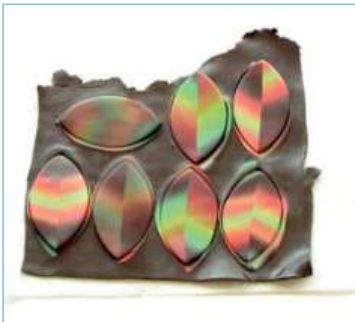
STEP 4

Blend again as in Step 3. Repeat until the stripes soften at the edges. Stop folding when you are happy with them, and gradually decrease the setting on your pasta machine. Make the blended sheet longer and thinner, until it is between 1mm and 1.5mm thick. Position your cutter (or template) diagonally over the stripes. Cut at least seven shapes. You need five beads, but spares will be useful.



STEP 5

If you have a good sized area of blended sheet left, set it aside for more beads. Mix the remaining red, green, yellow and black clay with any small scraps to make a brown sheet 1.5mm thick. Cut each leaf in half vertically. Place one half on the brown sheet of clay. Flip the other half over (top to bottom) and line it up against the first half.



STEP 6

Smooth the two halves down, easing out any air bubbles. Roll in all directions with a clean roller until the leaf is smooth and the centre join disappears. The leaf will have spread slightly. Cut the shape again with your cutter. Place all the leaves on a sheet of plain paper, cover, and cure at the clay manufacturer's recommended temperature for at least 40 minutes. Allow to cool.



STEP 7

Choose five leaves for your necklace. Sand the back of each leaf with 120 grit sandpaper and add a thin layer of liquid clay. Cover with another leaf shape cut from a thinned (1mm) sheet of your brown clay. Line the beads up face down on a piece of squared paper. Use a needle tool and ruler to mark the position you want the stringing channel.



STEP 8

Press a skewer or knitting needle into the channel mark. Widen the channel to 2mm. Slip a tube bead onto a bead piercing needle or stiff wire. Press the bead into the centre of the channel. Cover with a small blob of clay. Blend it in by texturing the back with a sponge or toothbrush. Trim excess clay from the edges with a sharp blade. Cure for another 20 minutes.



STEP 9

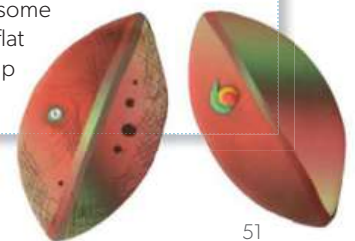
Remove the pins and allow the leaves to cool. Smooth the edges with 120 grit sandpaper, then lightly sand top and edges with 400 grit paper. Polish with a soft cloth. Cut four 3cm long pieces of tubing and two pieces about 12cm long, depending on the finished length you want for the necklace. Thread onto tigertail as shown. Add a clasp. Crimp and add crimp covers to finish.

Designer tips

- ▶ This idea came about when doing exercises from Polymer Clay Color Inspirations by Lindly Haunani and Maggie Maggio – a great book for anyone who really wants to learn about colour.
- ▶ Experiment with changing the colour proportions: try adding even more yellow for a golden glow; add more white for a bleached-out look.
- ▶ Try giving a slight curve to the leaves. Gently arch the top towards the bottom while they are still warm. Run cold water over them to set the shape.

Extra Projects Vary your designs

Make extra feature beads. Cut thin strips of blend at different angles to make a centre leaf vein. Put a piece of blend through the pasta machine over some scrap clay to stretch it. Cut one side of the leaf from this area and decorate it. Leaf one has spots of contrasting colour added. Leaf 2 has been distressed by scratching with a needle tool, drilling holes in the surface, rubbing in some raw umber acrylic paint, then embedding a flat backed crystal. You could use a texture stamp instead, or add slices of cane.





SCRAPTASTIC TUBES

Make an easy tube bead necklace from your polymer clay waste pile and upcycled electrical wires **By Lizzi Bucklow-Holt**

Lizzi is a polymer clay artist, teacher and member of the British Polymer Clay Guild. She loves working with bright bold colours, creating everything from buttons and beads to sculpture and art.

If you love playing with polymer clay, then no doubt you'll have a pile of scrap clay from off-cuts and experiments. Lizzi, a keen recycler, takes you step-by-step through the process to turn your scraps into a pretty pattern sheet from which you can create easy tube beads for this upcycled necklace using discarded electronic wiring. You never quite know what you will get, but it will be beautiful!

MATERIALS

- Approximately 75g–100g of scrap clay
- Tissue blade
- Pasta machine
- Smooth glass or tile work surface
- Acrylic rolling pin
- Ruler
- Smooth sculpting tool
- 10mm diameter wooden dowel or knitting needle approximately 30cm long
- Tin foil and masking tape
- Electrical wire, rubber or leather cord
- Jewellery findings

RESOURCES

www.craftmerrily.co.uk

CONTACT

www.bizzizizzi.co.uk
[etsy.com/shop/bizzizizzi](https://www.etsy.com/shop/bizzizizzi)
www.facebook.com/bizzizizzi

Extra Project
 Make earrings
 and a bangle

EARRINGS

Make narrow tube beads on wooden skewers. Bake. Fill the ends with clay whilst embedding a headpin. Bake. Add a bead, create a loop and add earwires.

BANGLE

Wrap your patterned clay strip around an empty drinks can. Bake. Remove from can. Smear the inside with liquid clay. Cover the inside with clay and texture. Bake.





STEP 1

Take a handful of scrap clay: contrasting colours work best. You can control the outcome, by choosing all shades of blue, for example, to give a muted result or add some complementary colours or black and white for a stronger pattern. Chop up the clay into tiny pieces and give it a good mix. Squash the clay together, roll into a log and then twist it to create stripes.



STEP 2

Flatten the log with a rolling pin until it is 2mm thick. A pasta machine is helpful to get an even thickness. You can also fold and put the sheet back through the pasta machine a couple of times if you wish to blend the colours more. Use more scrap clay or a single colour of clay and roll out to 2mm thickness for the backing sheet.



STEP 3

Cut 3mm strips from the pattern sheet with a sharp cutting blade. Push the strip away so that it sticks to the side of the blade so you can transfer it to the backing sheet. When placing the next strip, offset it so the pattern doesn't line up. Push it up to the last strip before gently pressing onto the backing sheet using your fingers or a sculpting tool.



STEP 4

Continue building up the new pattern sheet, then gently roll over the new design to smooth all the edges together. Cut into 3cm wide strips. Trim the short edge of each strip at one end to make it neat and square. Slide the blade at a shallow angle under the clay to release it from the work surface.



STEP 5

Wrap some tin foil around a wooden dowel or knitting needle that is approximately 10mm in diameter and secure at the ends with masking tape. Take a strip and gently roll it onto the dowel. Cut where the edge meets. Carefully smooth the edges together until you can't see the join. Make seven or nine beads this way. Bake in a preheated oven for 45 minutes at 130°C.



STEP 6

For the cords, Lizzi used recycled electrical wires, but you could use rubber or thick leather cord. Take enough strands so that the beads push on, but don't slide. Make end caps with clay pressed onto the ends of the foil-covered dowel, embedding a strong jump ring before baking. Once baked, glue the cord ends into the caps with 2-part epoxy to make it really secure. Add a suitable clasp.

Designer tips

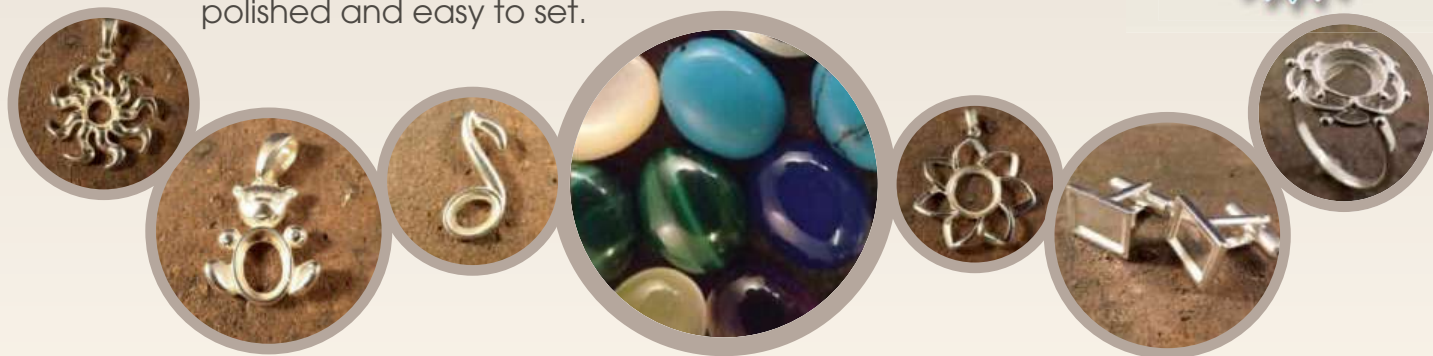
- Make sure the backing sheet is securely pressed onto the smooth work surface. The pattern sheet should not be firmly pressed down, but shouldn't move, to make it easier to remove each strip.
- You can change the design by making some strips wider or narrower or by offsetting in one direction for two or three strips and then the other direction for a zigzag design.
- Create a more complex pattern, by cutting strips at 90 degrees to the first ones and rearranging again.

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By Katie Holloway



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EASY ENAMELLING

Add a bit of seasonal colour to your pieces using enamel.

By Tansy Wilson

Metal Clay Ltd stock these great enamel powders that can be used in a domestic oven. The results are fabulous, adding instant colour to your designs. I have combined silver and copper in this piece to show how the enamel looks on different backgrounds.

MATERIALS

- ▶ 10ml EfcOLOR enamel Transparent (9370100)
- ▶ 10ml EfcOLOR enamel Gold (9370195)
- ▶ 10ml EfcOLOR enamel Red (9370128)
- ▶ 3 x EfcOLOR sieve tops (9371920)
- ▶ 100mm x 100mm piece of 0.7mm copper sheet
- ▶ 100mm x 100mm piece of 0.7mm silver sheet (optional)
- ▶ Silver trace chain
- ▶ Silver fancy link chain
- ▶ 4mm round jumpings
- ▶ 1 x magnetic clasp
- ▶ Tin snips
- ▶ Rolling mill

RESOURCES

EfcOLOR enamel: www.metalclay.co.uk

Copper sheet:

stores.ebay.co.uk/MRS-DIY-SUPPLIES

Silver sheet: www.palmermetals.co.uk





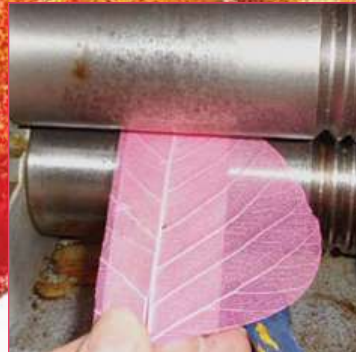
Fashion inspiration

Lace dress, £59
Clutch bag, £22
Both www.mandco.com



STEP 1

Cut your copper and silver sheet into strips approximately 20mm wide using tin snips. Be careful as the edges curl and are quite sharp.



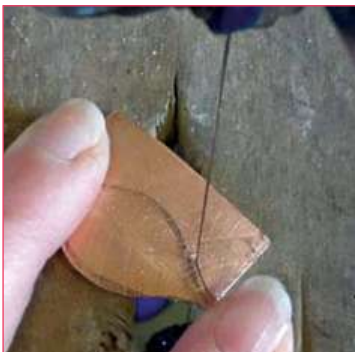
STEP 2

Take one of the strips and if there is a protective film covering the surface, remove it from one side only. Place your texture on top of the entire exposed metal surface and roll between the jaws of your rolling mill. Repeat for all of your metal strips.



STEP 3

Decide how big you want your leaf shapes and draw onto the metal surface with a pencil. I fitted two large or three smaller leaves per 20mm x 100mm strip. Make sure you draw a stalk shape too, as this is where the hole will be drilled.



STEP 4

Use a piercing saw to cut all of your leaf shapes out; this will give them a smooth flat edge. Each leaf will be individual in size and shape, which is the beauty of this design.



STEP 5

File the edges of each leaf using a needle file. Then using a punch, press it at the centre top of your stalk leaving enough metal around the edges so you can drill a hole.



STEP 6

Use a 1mm drill bit and drill a hole. The punch creates a dimple so the drill doesn't skid across the surface of your metal and spoil the texture. Drill holes at the top of all of your leaf shapes.



STEP 7

Place one of your leaves into the largest concave hole on your doming block so the texture is face up. Place a piece of leather over the top of it and then use the largest doming punch to press the leaf into the hole creating a gentle curve onto the metal. Use a hammer to tap the punch.



STEP 8

After you have domed all of your leaf shapes you can finally remove the protective film that is on the other side of your metal. You now need to clean all of the pieces in preparation for enamelling. Using a piece of kitchen towel soaked in white vinegar is a really quick way to degrease the surface.



STEP 9

It is advisable to purchase sieve tops for your enamel pots as it distributes an even surface of enamel powder. Unscrew the cap of the tube and push on the sieve top for each of your colours.

Designer tips

- ▶ Always test the opening of your rollers with a scrap of metal so you get exactly the right texture impression into the metal surface before using any final pieces of metal.
- ▶ Once you have added one layer of powdered enamel colour to the leaves, you can remove them from the paper they were sat on and pour the excess powder back into the enamel pot.
- ▶ Using a magnetic clasp is an easy way of putting this necklace on but also minimizes any twisting in the chain, ensuring your leaves hang down straight.



STEP 10

Decide what leaves you want the same colour and place these onto a clean piece of paper. Shake the enamel through the sieve so it deposits a thick layer of powder onto each leaf (see designer tips). You can experiment and add another colour just to the tip of your leaf to get a gradated effect.



STEP 11

Once all the leaves are coated, carefully pick them up and place onto a piece of aluminium foil. I pleated my foil to act like a trivet. Place into a pre-heated oven at 150°C and cook for 3–5 minutes depending on the size of your piece. Remove and leave to cool.



STEP 12

Cut 20cm of small trace chain and thread each leaf onto every forth link using a small jumpring, ensuring the chain never twists so the leaves all hang the same way. Cut two 12.5cm lengths of fancy link chain and join to either end of the trace chain, add a clasp again using jumprings.

Extra Project Make earrings and a bracelet

EARRINGS

Gold findings look lovely too for these earrings creating a very autumnal look.

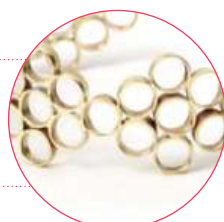


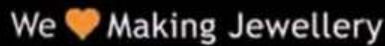
BRACELET

Make a larger leaf shape to make a bracelet. I have used a magnetic clasp again making a feature of it by adding beads to the jumping that attaches it to the leaf.

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FALLEN LEAVES NECKLACE

*Make a pretty brass and resin necklace
inspired by autumn leaves. By Clare John*

Clare is a trained silversmith and published author. She loves working with resin and her first book, *Resin Jewellery*, which is full of resin projects, useful tips and ideas was published last year.

This necklace combines Clare's two favourite jewellery techniques of metalwork and resin. The necklace has orange resin set in brass leaves without a backing so the resin is see-through. The leaves are sealed at the back with magic tape while the resin is set in so that it doesn't leak. When the tape is peeled off, the resin will be quite shiny. Leave half the leaves without a resin filling.

MATERIALS

- Coil of 1.5mm round brass wire
- Spool of 0.7mm round mid-brown craft wire
- Easy silver solder
- 20g bottle of Chemsett© orange transparent resin
- 25g bottle of Chemsett© low viscosity hardener
- Soldering hearth
- Soldering torch
- Safety pickle
- Flux
- Jewellery snips
- Pencil and paper
- Needle files
- Tweezers
- Piercing saw and saw blades
- Flat plate
- Planishing hammer
- Barrel polisher
- Scotch Magic tape
- 10cm x 10cm acrylic block
- Masking tape
- Barrier cream
- Digital scales
- Mixing cups and sticks
- Cocktail sticks
- High-speed drill and 1mm drill bit





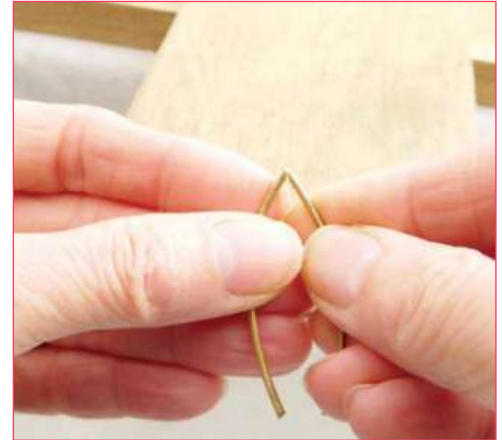
STEP 1

Brass wire can be very hard to work and can be coated in anti-tarnish material, which will make soldering difficult, so it is important to anneal the wire before use. Coil the wire and heat evenly on a soldering hearth until it is a warm red all round. Plunge into cold water and then put into safety pickle to remove the black scale. Wash in clean water.



STEP 2

Using jewellery snips cut a 30mm length of brass wire. As the brass wire is now soft you can gently curve it with your fingers. This will form one side of the leaf. Do not make the curve too deep. Draw the curve on a piece of paper and cut 15 more 30mm lengths of wire. Bend them to match the drawing.



STEP 3

Two pieces of wire are going to be joined to make each leaf. File each piece at one end only with a needle file. You are only going to solder one end at first, so do not file both ends of each length of wire. The join needs to be as close as possible so that the solder will flow neatly.



STEP 4

Brass is a very dirty metal to solder so coat each piece of wire in lots of flux to keep the join clean. Heat the whole of the wire and not just the area of the join. Otherwise the heat will be pulled away from the join and it will be difficult to get the solder to flow. Solder eight leaves with easy silver solder. Pickle and wash clean.



STEP 5

Push the unsoldered ends one over another. Put a saw into the middle of one leaf and cut through the crossed over wires to create a perfect join. This is easier than trying to file them to fit. Do the same with the other seven leaves. Then solder them all at the second joint following the instructions at Step 4. Dry each leaf.



STEP 6

Rest the flat plate on a pad of paper to absorb the hammer blows. Put a leaf on the flat plate and hammer the wire flat with a planishing hammer. Do not hammer dimples into the wire and do not hammer too much or the wire will become too work-hardened. Hammer the other seven leaves in the same way.

RESOURCES

Brass and coloured wire: www.wires.co.uk

Chemsett® resin and hardener:

www.resin8.co.uk

Gold-plated chain and jumpings:

www.beads.co.uk

Tools: www.kernowcraft.co.uk and

www.cooksongold.com

CONTACT

www.resin8.co.uk

info@resin8.co.uk

Designer tips

- Follow the health and safety instructions that come with Chemsett® resin and wear a barrier cream to protect your skin.
- All the leaves could have a resin fill and the colours could vary in autumnal shades of orange and brown.
- A dimpled surface on the brass looks good but it is very difficult to contain the resin as it leaks under the dimples.



STEP 7

File and clean up the leaves with a buff stick. The solder joints may need extra attention. Thread the leaves onto a piece of brass wire and twist over the ends of the wire. This will make it easier to fish them out of the barrel polisher. Put the collection of leaves in a barrel polisher for at least one hour. Wash them thoroughly to remove all soap residue from the polisher.



STEP 8

Cover one side of four of the leaves with magic tape. Rub it onto the wire so that it is firmly stuck down. These four leaves are going to be filled with resin and, if you do not seal the tape down, the resin could leak and would have to be re-done. The tape will be peeled off once the resin is set and the resin will be see-through.



STEP 9

Fix the four leaves with the tape underneath to the acrylic block with masking tape. Cut curved lengths of brown-coated wire to fit the middle of the leaves. This is to create the inner spine of each leaf. Push the brown wire into the magic tape so that it is stuck in place.



STEP 10

Cut little pieces of brown wire to fit into the leaves and make the ribs of the leaf pattern. They do not need to fit exactly and the edges do not need to be filed to fit. Using fine tweezers push them into the magic tape to fix in place.



STEP 11

Following the supplier's instructions, weigh out 1.4g of orange transparent resin and add 0.7g of hardener. Mix thoroughly. With a cocktail stick add a layer of resin to each leaf and make sure all the brown wire is coated. Put a test drop of resin on one of the pieces of masking tape and leave to set in a warm dust-free place for several hours.



STEP 12

Peel the tape off the leaves. Drill holes at both ends of the resin filled leaves. This will be easy to do, as the resin is not brittle and will not shatter. Then link the necklace together using gold-plated jumpings, with alternate resin filled leaves and open brass leaves. Add gold-plated chain to a length to suit you. If it is long it will not need a clasp.

Extra Projects Make a bracelet and earrings

BRACELET

Follow all steps to make smaller leaves to link together as a bracelet. The wire in Step 2 would be cut to about 20mm lengths.

EARRINGS

The smaller leaves can be made into drop earrings, which hang from gold-plated hooks.



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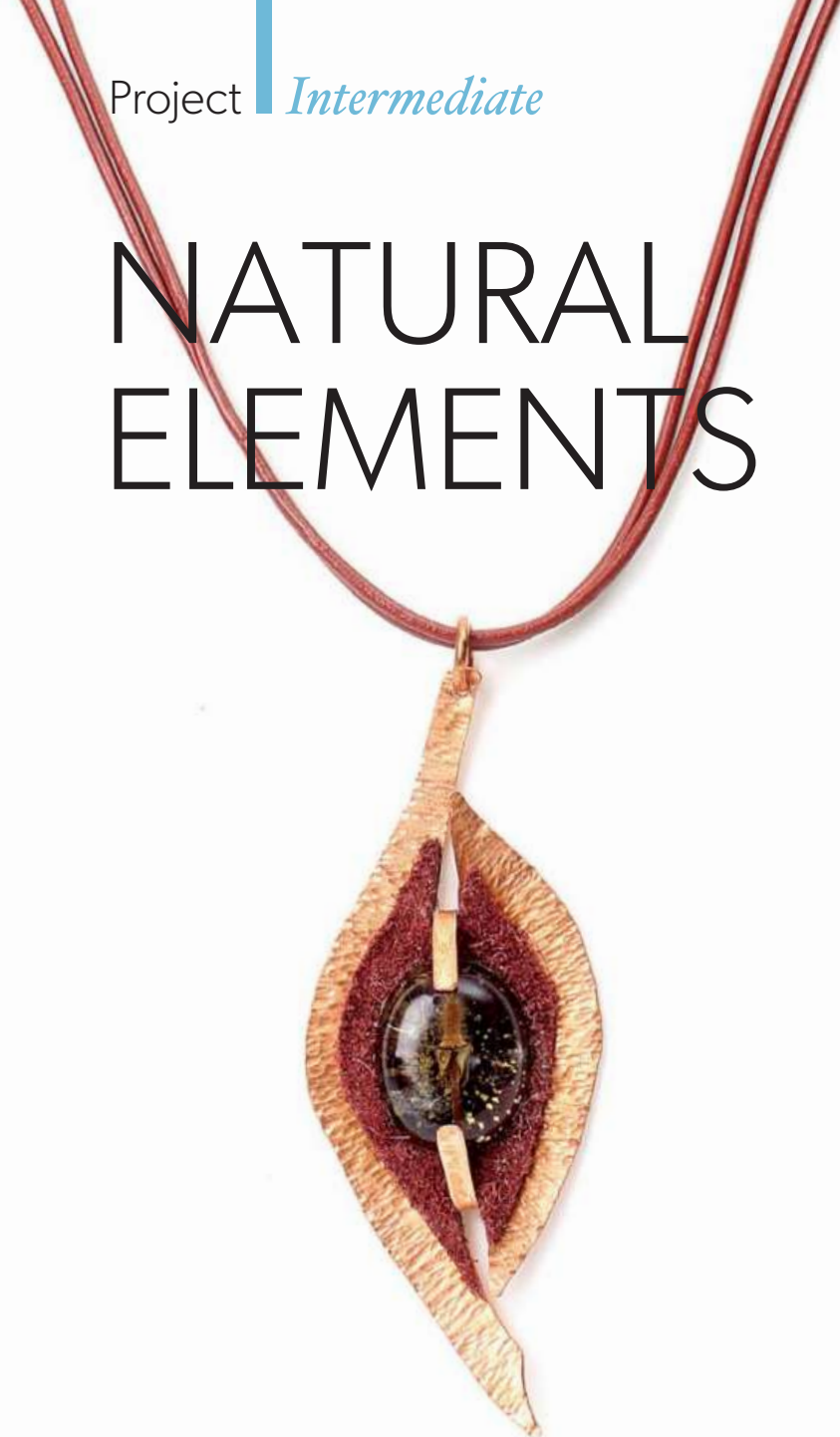
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NATURAL ELEMENTS



Capture leaves, seeds and flowers in resin and combine with forged copper and leather to create a unique autumnal-inspired necklace.

By Jayne Rimington

Jayne is based in Hampshire, and is currently studying for a BA (Hons) in Glass, Ceramics, Metal and Jewellery at the University for the Creative Arts in Farnham. She enjoys working with many materials and creating pieces that incorporate various techniques.

Autumn is the most inspirational of the seasons, with interesting shapes, textures and vibrant colours. Copper is a

rich colour and a versatile metal to work with. When new its appearance is bright and shiny but it can be coloured with heat, chemicals or age. Teamed with a warm coloured leather and seeds or leaves cast into resin this can produce exciting results.

CONTACT

www.fireball-lily.co.uk
www.facebook.com/fireball.lily
Fireball.lily@gmail.com



STEP 1

Keep a grip seal bag or plastic tub to collect leaves, seeds and flowers that you find interesting. Think about the size and shape and how these items would look encapsulated in a resin mould shape. Organic objects that are still fresh will need to be dried, and flowers will need to be dried and flattened before casting. Allow at least two or three days to dry out.

MATERIALS

- Selection of seeds, leaves or flowers
- Clear resin
- Aluminate copper powder
- Silicon mould or silicon mould making compound
- Disposable cups
- Wooden stirring sticks
- Toothpicks
- Small paintbrush
- Plastic mat or sheet (to protect worktop)
- 0.5mm copper sheet
- 2mm copper wire
- 2mm leather cord
- Soft leather sheet
- E6000 glue or metal multipurpose glue
- Renaissance Wax
- Piercing saw
- Flat needle file
- Chain nose pliers
- Round nose pliers
- Bail making pliers or dowel
- Wire cutters
- Cross pein hammer
- Ball pein hammer
- Small chasing hammer
- Steel bench block
- Metal hole punch/drill (with 2mm bit)
- Centre punch

RESOURCES

www.cooksongold.com
www.metalclay.co.uk
www.wires.co.uk
www.alchemyandice.com
www.beadsdirect.co.uk



STEP 2

Prepare your work surface by covering worktops and organising supplies. Mixing pots and stirrers etc. will need to be disposable. Read and follow instructions on the resin pack. Select moulds to use, either ready-made or make your own with silicone compound. Measure and mix up both parts of the resin; after approximately two minutes of stirring, carefully pour mixture into moulds leaving at least half of each mould for the object and remaining resin. Use a cocktail stick to pop any bubbles.



STEP 6

Bend the tabs up with the cabochon in place, marking where they need to be shortened with a pencil. Gently cut with a saw and file sharp edges using a flat needle file. Bend the tabs upwards to enable texturing of the leaf. Using the narrow end of a cross pein hammer texture the leaf on a steel block. To add further detail use a smaller chasing hammer or ball pein hammer.



STEP 3

Leave each layer of resin to cure for 24 hours. Once the first layer is cured add your chosen object and carefully cover with resin. If adding coloured powders, use a disposable fine paintbrush or toothpick to gently tap the powder in. Leave to cure for 24 hours. If using a mould with various shapes it is worth making a batch of resin cabochons – then you can choose the best ones once ready.



STEP 4

When the resin cabochons are cured they can be pushed out of their mould. Lay them out along with materials you are considering to use with them. Copper wire, copper sheet and leather have been chosen here. Leaf shapes have been cut from the leather with scissors and then cut from copper sheet using a piercing saw.



STEP 5

Use a pencil to mark out where further cutting is needed to create the metal tabs that fold onto the cabochon. Lay the cabochon onto the leather leaf and the leather onto copper to see how it will sit. Here the tabs have been placed off centre. Cut slits into the leather with scissors and cut metal tabs in copper leaf with a piercing saw.



STEP 7

Beware with texturing the metal leaf that you are forging and may be changing the shape of the leaf. Once you are happy with the pattern on the leaf you can glue on the leather leaf. Decide if you prefer the leather side or the suede nap facing up. Using a glue that is compatible with metal and various metals stick into place and then glue the cabochon on top.



STEP 8

Cut approximately 82cm of leather cord and fold in half. Attach a ready-made clasp or make a clasp using 2mm wire. Create a fishhook with round nose pliers, then the loop of the clasp. Attach the looped end of the leather cord onto the loop of the fishhook by making a lark's head knot. Attach ready-made or make a spring cord end with 2mm wire and round nose pliers. Tuck the leather ends in and tighten with pliers.

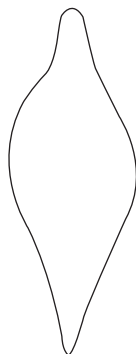


STEP 9

When the glue is set, use chain nose pliers to bend the tabs in place over the cabochon. Make a hole at the top of the pendant either using a metal hole punch or by using a small drill bit in a hand drill or Dremel. If using a drill this piece will need to be put in a clamp or vice for safety reasons. Add either a ready-made jumpring or create one using copper wire (at least 1mm) and round nose pliers. Open the jumpring and attach the pendant to leather cord.

Designer tips

- ▶ Release agent is available for resin moulds but Vaseline also works. Release agent isn't needed for Silicon moulds but it does preserve their length of use.
- ▶ To give the copper an extra shine use Renaissance Wax and buff with a soft cloth or buff attachment on a Dremel tool.
- ▶ Practice metal texturing on spare pieces of metal first.



TEMPLATE

Reproduce at 200% for actual size

Extra Projects Make earrings and a bangle

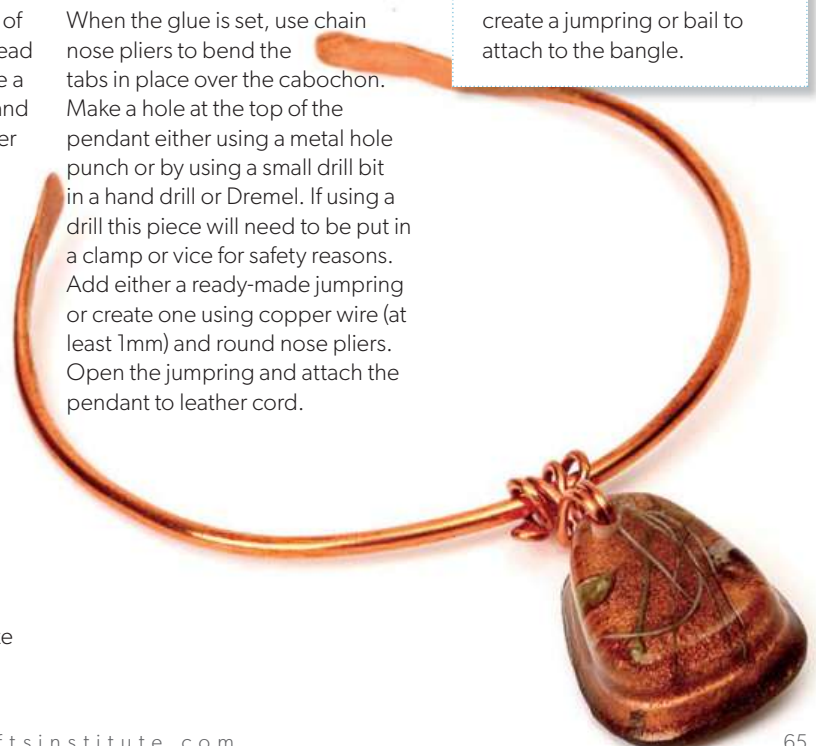
EARRINGS

Choose two cabochons from your batch that are similar. Use a flat needle file to smooth the edges. Drill a small (2mm) hole in the top of the cabochons. Using round nose pliers and 2mm wire create a bail that has a loop at the top and bottom, attach cabochon. For the dangles cut approximately 4cm of 2mm wire, make a loop at the top with round nose pliers. Forge and texture by using a cross pein and ball pein hammer. Make a jumpring approximately 12mm using 2mm wire. Add earwires.



BANGLE

Cut approximately 18cm of 2mm wire. Shape the wire using a bangle mandrel and rawhide mallet. File ends of wire. Use ball pein hammer to shape and texture the ends of the bangle. Drill a hole in the top of your chosen cabochon. Smooth the edges of the cabochon with a flat needle file. Use 1mm wire to create a jumpring or bail to attach to the bangle.



SINGLE STRAND CHUNKY NECKLACE

Mix seed beads with chunky wooden beads to create this versatile necklace, perfect to wear over warm and cosy jumpers.

By Clair Wolfe

Autumn is Clair's favourite season, the slight chill in the air, the warm colours and the chance to cosy up in lovely knitwear and scarves. Warmer, woolly clothes may be a little chunky for delicate jewellery, and this is where a long and simple strand style can work well. Add interest to the simple strand by using different sizes and textures of beads. This project is made with a seed bead selection, which is a variation on the flat spiral rope.

MATERIALS

- KO beading thread
- Size 11 beads in two colours
- Size 6 seed beads
- 5mm round beads
- Selection of wooden beads
- Length of beading wire
- Selection of findings
- Focal connector
- Snips
- Crimping pliers
- Flat nose pliers
- Beading needle

RESOURCES

All materials are widely available from advertisers listed throughout this magazine.

CONTACT

www.etsy.com/shop/ClairWolfe
ClairWolfeJewellery@gmail.com



STEP 1

Cut a length of beading thread, pulling through your fingers a couple of times to condition before threading into a beading needle. Add a bead to the thread and position approx. 15cm from the end, pass the needle through it again and use as a stop bead. Add two size 6 beads, five size 11 beads, one round bead and then a further five size 11 beads.



STEP 6

Add layers of beads until you have approx. 18cm of beaded section. Add three size 6 beads and eight size 11 beads to the thread and then pass back through the three size 6 to form a loop. Pull the thread so the loop is next to the beaded section. Pass the needle down through a few beads before going back through the loop; repeat a few times for strength.

Designer tips

- Make your own polymer beads and use in place of the wooden beads, these will be chunky, but still light enough to use on a long necklace.
- Make a second beaded section and add a clasp to wear as a matching bracelet.
- Make sure the size 6 beads have holes large enough for the passes to be made.



STEP 2

Pass the needle back through the two size 6 beads on the thread to create a circle. Add another five size 11 beads, one round bead and five size 11 beads to the thread – pass this back through the two size 6 beads.



STEP 3

Add eight size 11 beads in your second colour choice to the thread and once again pass through the two size 6 beads. Do this a second time so that you have four sets of beads that have been passed through the two size 6 beads.



STEP 4

Add one size 6 bead followed by five size 11 beads, one round bead and then a further five size 11 beads. Pass the needle through the second of the size 6 beads added in Step 1 and the size 6 bead just added. Add a second set of size 11 beads, one round bead and five size 11, and two sets of eight size 11 beads in the second colour.



STEP 5

As you bead you will need to add new lengths of thread. Place the two threads next to each other so the cut ends are together. Create a loop in the thread and pass the ends through. Pull to tighten, sliding the knot close to the last bead added. Add a dab of glue and another knot. Do not snip away the excess thread until you have finished beading.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE



STEP 7

Using two pairs of flat nose pliers, open a sturdy jumpring using a twisting motion. Pass the jumpring through the beaded loop and through a focal connector. Use the pliers to close the jumpring, gently twisting back and forth until a neat and tight closure is created; this will also harden the jumpring and lessen the risk of it coming apart.



STEP 8

Cut a long length of beading wire and thread on a crimp bead/tube and six size 11 beads, pass through the connector and add a further six size 11 beads. Pass the end of the wire through the crimp tube and then use crimping pliers to secure the crimp in place. Place a crimp cover over the crimp and use flat nose pliers to close.



STEP 9

Add a selection of wooden beads in different colours, shapes and sizes. As you add the beads it is a good idea to see how the necklace is looking and if the bead positioning will produce a balanced necklace. Once happy with the positioning of the beads and the length of the necklace, add a crimp tube, close with crimping pliers and finish with a final crimp bead cover.



Extra Projects Make a simple necklace and earrings

SIMPLE BEADED NECKLACE

Cut a long length of beading wire and use a crimp to secure one end to a jumpring, add a selection of beads and secure the second end in the same way. Add further interest by adding a wooden pendant to the two jumpings.

EARRINGS

Add selection of beads to a headpin, create a loop in the end of the headpin with round nose pliers and then add to an earring finding, make a second to complete the pair.



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What inspires Sarah Buchan

The geometric jewellery of Sarah Buchan takes inspiration from her travels and her alternative career. By Kira Withers-Jones

WHAT INSPIRES ME

A variety of things can spark an idea for a design. I've found that travelling and taking photos helps me create new colour schemes and patterns. For instance, when I was travelling in Rome I loved all the mosaics and the architectural features, so I used those in my work and tried to put a geometric spin on them.

One of my favourite colour schemes was inspired by a breathtaking sunset I saw whilst travelling in New Zealand. This sunset was caused by a volcano erupting, which made the colours in the sky a lot more vivid. It's one of my fondest memories and I had to immortalise it in my work somehow.

MY STYLE

I use a variety of techniques and technologies,

one of them being laser cutting to cut out the wooden shapes. The use of this technology enables me to produce precise and detailed designs effectively and on a small scale. Using the wooden pieces as a frame, I pour the resin into the shapes, which creates these lovely curved edges that catch the light. I use oil paints and even old make up to pigment the resin into a wide variety of colours.

MY DESIGNS

I started designing jewellery when in college, thinking I would like to progress to a jewellery making degree or something similar. However, I didn't get into any jewellery making courses, so I went about

learning techniques myself as a hobby whilst studying Graphic Design (which is what I went on to do in the end). It wasn't until I got access to a laser cutter that my jewellery work started to take off.

I continue to make jewellery on the side whilst working full time as a graphic designer in a busy studio in Aberdeen. I feel these skills have helped me greatly in creating a brand for my jewellery work. I absolutely love the combination and I think both have helped each other flourish.

CONTACT

deargeorgedesigns.com
www.folksy.com/shops/
deargeorgedesigns
sarah@sarahbuchan.com





BURNING EMBERS

Get ready for autumn with warming shades of ruby red and burnt orange.

By Debbie Bulford

Debbie is a jewellery maker and teacher who loves design in every form. Whether it's fashion, interior design or jewellery; the thread of colour and detail run through them all.

The idea for this project came from a photograph of a cosy cottage with a raging fire aglow with shades of red and orange. Beginners to polymer clay will love to create something fun and unique. Why not involve all the family; children would love this project too.

MATERIALS

- ½ block Premo! Sculpey Black
- ½ block Premo! Sculpey Red
- ½ block Premo! Sculpey Yellow
- ½ block Premo! Sculpey White
- Pasta machine
- Beading thread
- Findings
- Fire opal
- Red agate rounds

RESOURCES

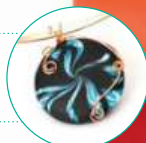
All materials: www.jewellerymaker.com

CONTACT

www.jewellerymaker.com

DON'T MISS!

Next month *Laura Binding's* polymer pendant





STEP 1

Remember to condition (soften) your clay before you start your design. For this project you will need ½ a block of black, red, yellow and white polymer clay. Feed through your pasta machine on the thickest setting.



STEP 2

Cut each sheet of clay to match the design in the photograph; this is to complete a skinner blend. Fold the clay in half from top to bottom and feed through the pasta machine, folded side down, on the thickest setting then on a medium setting until the colours blend.



STEP 3

Cut the sheet of blended clay in half and roll one side: light to dark and the other side dark to light. Cover the cane with the light on the outside with black and the other cane with red polymer clay.



STEP 4

Mix a tiny amount of red into a block of yellow and mix together to make a burnt orange shade. Cover a small amount of each of the cane just to give contrast. Roll each cane to the thickness of a pencil, cut into 2cm strips and slightly bend them to give a curve.



STEP 5

Feed the tubes onto a pin or length of wire and bake according to the manufacturer's instructions. When baked, thread them onto a length of beading thread adding gold spacer beads, add a gemstone or your choice on either end. The gemstone I have used is rough fire opal.



STEP 6

Feed a crimp on one side of the bracelet, then half of the clasp of your choice then feed the thread back through the crimp. Using flat nosed pliers flatten the crimp to hold in place. Repeat the other end and add a charm if you wish. The crimps can be covered with a crimp cover if you wish.

Extra Projects Make earrings and a pendant

EARRINGS

To complement the bracelet, add a pair of earrings following the instructions above but using just four of the tubes.

PENDANT

Use the scrap clay twisted together and fed through the pasta machine to form stripes to match your design to create a pendant. Also use different metals to change the feel of the design.

Designer tips

- Always keep your scrap clay – this is a good way of making extra spacer beads to match your design.
- Add sparkle to your design using silver, gold or a gemstone.
- Findings are so important; use a fancy clasp to add interest to a simple design.





GREEK GODDESS CUFF

*Create an intricately wire wrapped Ancient Greek style cuff,
designed to be worn high on the arm. By Nicola Beer*

Nicola is a silver clay and wire artist and a level two accredited ACWUK instructor. She is inspired by fairytales, legends and nature to produce enchanting and whimsical jewellery designs.

Nicola's cuff was inspired by the story of Persephone who was abducted by Hades to the Underworld. Whilst trapped, Persephone was tricked into eating six pomegranate seeds before her eventual release by Zeus. As a result, Persephone was doomed to return to the Underworld at the end of every autumn for four months. The name Garnet comes from the Latin word *Garanatus*, meaning seedlike, in reference to a pomegranate's seeds.

MATERIALS

- ▶ 1mm bare copper wire
- ▶ 0.4mm bare copper wire
- ▶ 3 x 6mm round Garnet beads
- ▶ Ruler
- ▶ Sharpie
- ▶ Wire cutters
- ▶ Round nose pliers
- ▶ Flat/chain nose pliers
- ▶ Awl or thick needle
- ▶ Bracelet mandrel or tin can
- ▶ Sanding pads or papers
- ▶ Liver of Sulphur gel
- ▶ Rotary tool and sanding/polishing attachments
- ▶ Tumble polishing machine
- ▶ Silver polishing cloth

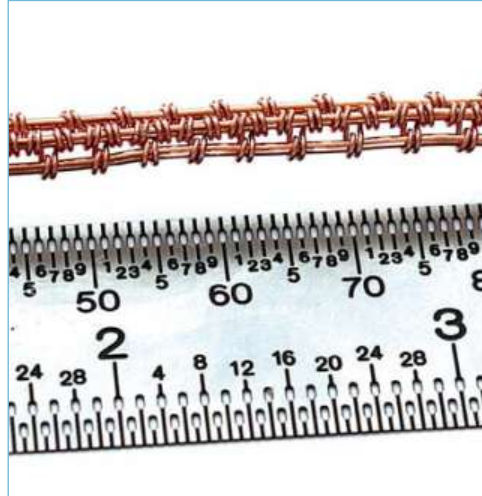
Designer tips

- ▶ Use different coloured beads and wire for a fresher springtime look.
- ▶ When creating intricate wirework, use uncoated, bare copper or Sterling silver that can be oxidised and polished to create depth and enhance the work.
- ▶ Adjust the length of the wires, secure the ends together and make this design into a classic bangle.



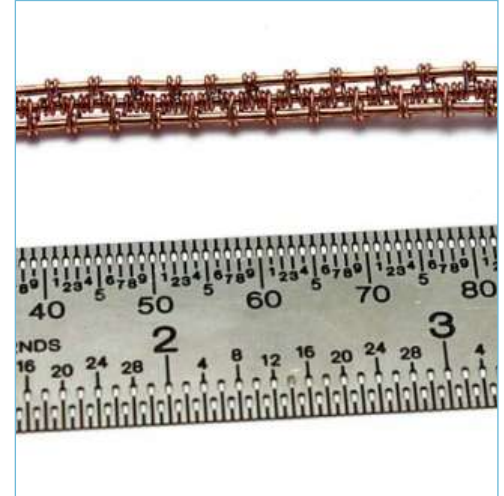
STEP 1

Measure the circumference of your arm and add 10cm; this will be enough wire to circle the arm and allow for crossover. Add a further 20cm to this measurement to allow enough wire for the decorative ends. Cut and straighten three lengths of 1mm bare copper wire in the final calculated measurement. Bundle the wires together and mark 10cm in from each end. The weaving will be completed between these two marks.



STEP 2

Using a 3m length of 0.4mm wire, leave a 25cm tail and coil three times around the bottom wire to anchor the weaving wire to the base wire. Coil over the first base wire twice, from front to back. The weaving wire will now be at the back of the bundle. Coil over the second base wire in the opposite direction, towards the front, twice. To complete the rotation, coil twice from front to back over the third base wire to reach the top of the bundle.



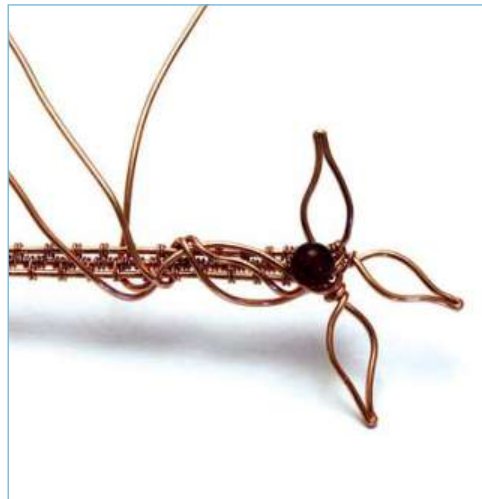
STEP 3

Repeat the pattern stepping up and down the wires until a V-shaped weave is achieved. Continue this weave until you have fully covered the marked out section. Coil three times around the bottom base wire to secure. Do not cut off the weaving wire. Each side of the weave looks very different and either side can be used as the front.



STEP 4

To form leaf shapes, bend one of the wires upwards creating a soft curve. Insert a pair of chain nose pliers, approximately 2.5cm down the wire and sharply bend the wire into a V-shape to form the tip of the leaf. Nip the bend tightly together. Use your fingers to shape a rounded petal as shown. Create three leaves using this method with the other wires using the attached weaving wire to bind and tie them together.



STEP 5

Use the remainder of the weaving wire to start stitching on the Garnet beads. There should be room to feed the fine wire through the gaps of the woven section. If this is difficult, an awl or thick needle is useful for widening the gaps between the wires. Start to wrap the remaining base wire ends around the bundle in an organic and decorative manner.



STEP 6

It can be useful to alternate work on both ends in order to achieve a mirrored design. Try to replicate the same wraps, coils and swirls on each end at each step so that when the band is shaped it looks balanced. To do this, remember to turn the work around when replicating a design element. Interlock the wires as you wrap to ensure they are secured.



STEP 7

To finish the ends of the wires, make tight loops and tuck into the base of the band. Use elaborate scrolls and spirals to represent growing tendrils. Cut off the remainder of any weaving wire and tuck the ends in neatly so they do not catch skin or clothes. Check all over the design to ensure that there are no sharp burs and that the design is mirrored on both ends.



STEP 8

Shape the cuff around a bracelet mandrel or other cylindrical object, such as a tin food can. At this stage the wire will be relatively flexible and easily misshaped. It is important to work harden the piece to ensure it will stay in place when worn. Use a rawhide or nylon hammer and hammer the wire to harden and add all-important spring to it. Spend some time doing this to ensure that it retains its structural integrity.



STEP 9

Oxidising the metal will highlight the intricate wire wrapping, adding depth to the finished piece of jewellery. Scrub the cuff with washing up liquid and warm water to remove dirt and oils. Make up a solution of Liver of Sulphur with warm water and dip the copper until it turns jet black. Rinse off the solution and polish the copper to a high shine in a tumbling machine, with a rotary tool and attachments or with polishing cloths and pads.

Extra Project Make a necklace

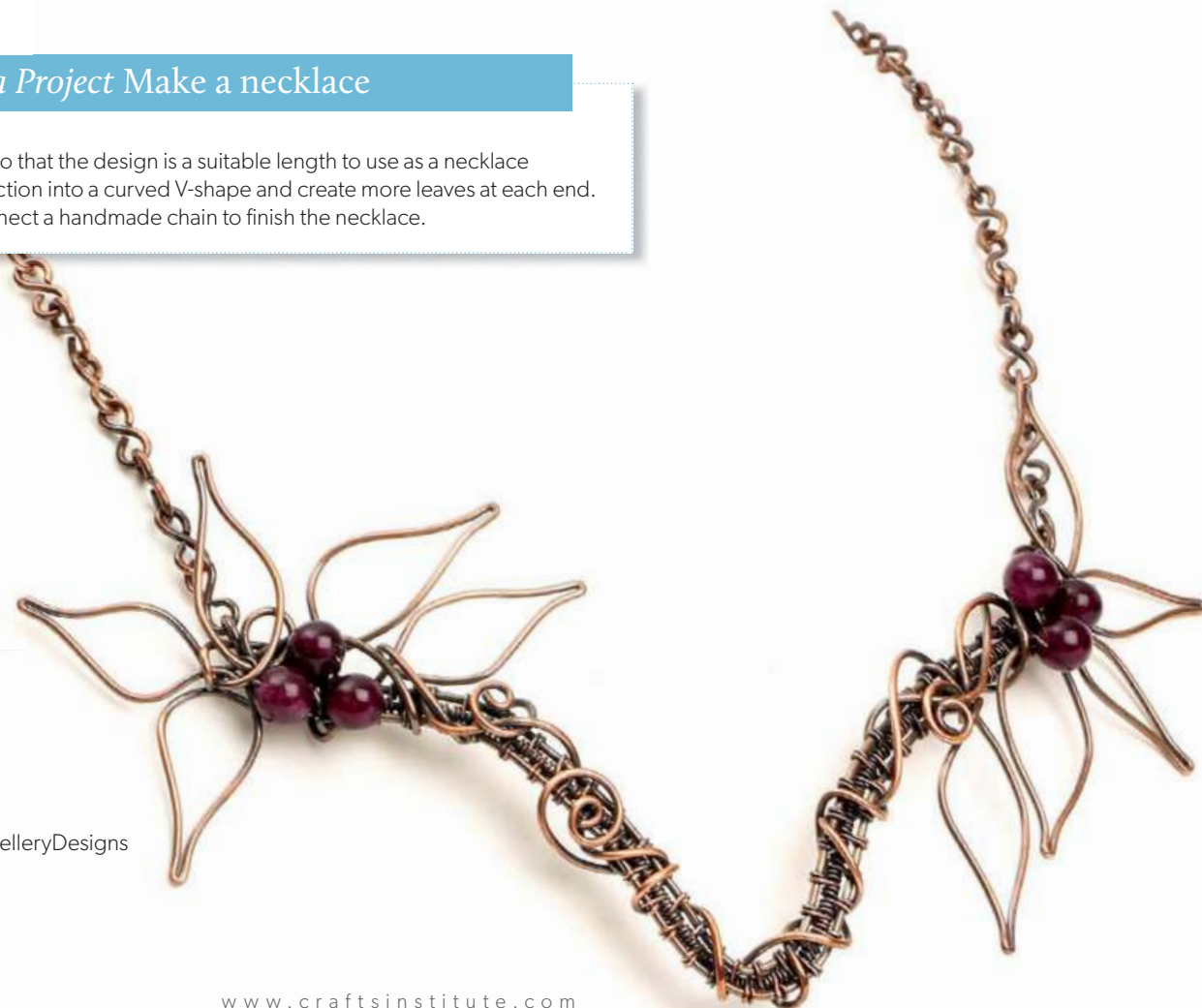
Shorten the length of the wires so that the design is a suitable length to use as a necklace connector. Shape the woven section into a curved V-shape and create more leaves at each end. Add loops to each side and connect a handmade chain to finish the necklace.

RESOURCES

www.wires.co.uk
www.cooksongold.com

CONTACT

www.facebook.com/RubycurlsJewelleryDesigns
www.etsy.com/shop/Rubycurls



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A4938

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DISCOUNTS & GIVEAWAYS

To take advantage of these great offers, visit www.craftsinstitute.com/making-jewellery. Follow the instructions given below and enter to make sure you don't miss out!

For closing dates see individual competitions.



CHRISTMAS BUTTONS

Get ready for the festivities with these cute Christmas buttons from Groves. Made from painted MDF, they make great additions to seasonal jewellery for kids, or lovely embellishments for gift-wrapping your handmade jewellery. Five readers will win two different designs, worth a total of £12 each.

For stockist information contact groves@stockistenquiries.co.uk or telephone 01453 883581

CLOSING DATE: 12 NOVEMBER 2015

CRYSTAL BELL KITS

Perfect for Christmas, these beautiful Crystal Bell Kits from Nosek's Just Gems retail at £10.50 each. We have got six kits to give away, so you can make a beautiful pendant or Christmas decoration in plenty of time before the day arrives.

www.noseksjustgems.com, 01225 706222

CLOSING DATE 12 NOVEMBER 2015



THE ALTHANI COLLECTION © SERVETTE OVERSEAS LIMITED, 2014. PHOTOGRAPH: PRUDENCE CUMING ASSOCIATES LTD

BEJEWELLED TREASURES TICKETS

The Bejewelled Treasures exhibition at the V&A opens on 21 November and is set to be spectacular. Visit the exhibition to see stunning jewelled objects as part of the V&A's India Festival. We have got a pair of tickets to give away to one lucky reader.

www.vam.ac.uk, 020 7942 2000

DON'T MISS YOUR CHANCE TO WIN THESE FABULOUS PRIZES!

To enter just visit our website www.craftsinstitute.com/making-jewellery, click on Features, then Competitions, then MJ86 Giveaways, tick the competitions you would like to enter and type in the code MJ86AUT.

For closing dates please see individual competitions.

See www.craftsinstitute.com for full terms and conditions.



CRAFT SHOW TICKETS

Get your festive craft fix at the Simply Christmas and Stitching, Sewing & Hobbycrafts show at the ExCel, London from 19 – 21 November. 15 readers can each win a pair of tickets.

www.ichfevents.co.uk, 01425 277988

CLOSING DATE: 5 NOVEMBER 2015

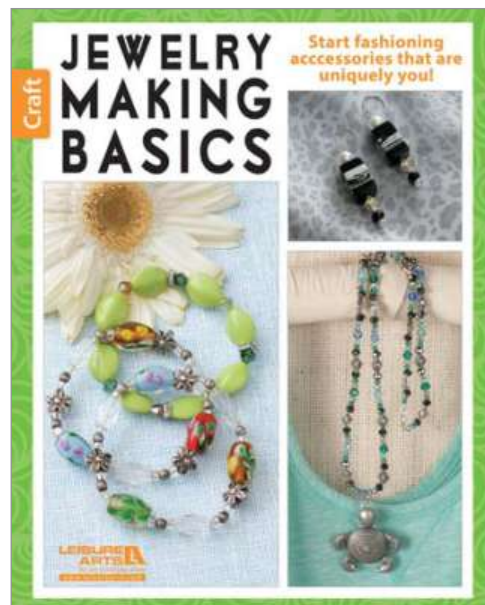


ARM CANDY

Arm Candy is a colourful book full of grown-up friendship bracelets to make. Whatever style of jewellery you fancy making, there will be a bracelet to suit your taste. We've got three copies of the book to give away.

www.pavilionbooks.com, 020 7462 1500

CLOSING DATE: 12 NOVEMBER 2015



JEWELRY MAKING BASICS

Hone up on the basic jewellery making skills, or give as a gift to somebody just starting out. This colourful book is full of projects to make, and five readers can win a copy.

www.thegmcgroup.com, 01273 488005

CLOSING DATE: 12 NOVEMBER 2015



CHRISTMAS RIBBON

Make festive jewellery or gift wrap your designs with that little bit extra with these beautiful 'Happy Christmas' ribbons from Berisfords. Three readers will each receive two reels of the beautiful ribbon.

For stockist information, email Berisfords@stockistenquiries.co.uk or phone 01453 883581

CLOSING DATE: 12 NOVEMBER 2015
CODE: MJ86AUT

RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.



TRONEX CHAIN NOSE PLIERS AND TAPER CUTTERS

*Tronex are known to produce the 'Rolls Royce' of tools; for this month's product test we get to try out two jewellery-making essentials from the range. **By Clair Wolfe***

THE PRODUCTS

Tronex chain nose pliers with standard length handles are the true workhorse tool for most jewellery makers, whatever the medium used. Tronex taper head cutters with ergonomic handles are a jewellery-making essential.

WHAT DO THEY DO?

The chain nose pliers are used in many aspects of jewellery making, from opening and closing jumprings, manipulating wire and even for grabbing and pulling threads in beadwork. The taper head cutters have a pointed head, which allows for increased cutting access yet has sufficient strength to avoid tip breakage when used within their capacity; they can cut up to 18-gauge wire with the main cutting area and 22-gauge with the tip. They have a razor flush action, which produces an extremely neat surface on the wire.

WHAT IS INCLUDED?

The tools arrive boxed and come with protective caps and a care card. I also received a fantastic little booklet that contained the usage details of both tools as well as the complete range available from Tronex.

HOW GOOD ARE THE INSTRUCTIONS?

The booklet contains all relevant information to get the best out of your tool, especially the

cutters. But pliers and cutters are both basic and straightforward tools that don't need instruction. The Tronex website is also an excellent source of information: www.tronextools.com

HOW EASY ARE THEY TO USE?

The chain nose pliers are wonderful to use, they are light but sturdy and sit in your hand comfortably. The tapered cutters are also brilliant to use and cut through wire with very little effort. Both feature cushion grips and bearing ring lap joints to insure an incredible performance.

VALUE FOR MONEY

Okay, so these tools are not cheap, but in this case you most definitely get what you pay for. Both the pliers and the cutters are made from high quality materials and have elements in their design not seen in similar tools. They will be an investment and last for many years, Tronex also offer a reconditioning service too.

THE RESULTS

I have been testing both tools over the past month and have used them with my beadwork, general jewellery making (making headpins, opening closing jumprings, assembly etc.) as well as wirework. I am impressed, and find myself reaching for them for as many jewellery jobs as I can.

OVERALL SCORE

Top marks Tronex! I am completely in love with both the chain nose pliers and the taper cutters – they are a complete joy to use. The pliers are perfect to fit into tight spaces, but don't lose strength with their grip; perfect for all the fiddly jewellery jobs I do. The tapering design of the cutters is incredible; they create a neat finish with each use and will cut out nearly all filing. If you have been making jewellery for a while and are looking to upgrade, these could be the right tools for you. They are a bit more expensive than other tools, but in my opinion well worth the money.

SCORE

★★★★★★★★★★

COST

Chain nose pliers £31.37

Taper cutters £39.48

RESOURCES

www.tronextools.com

www.heamar.co.uk/

sales@heamar.co.uk

ABOVE:

Beading thread



1. Pliers



2. Cutters



3. Handle lengths



4. Wire gauges



5. Flush wire cuts



6. Cuts in tight spaces



7. Beading wire



8. Leather cord



9. Using tip to cut



10. Crimp covers



11. Jump rings



12. Closing cord ends



13. Holding a loop



14. Tips in tight spaces



WEARABLE JEWELLERY

From runway to high street, we take a look at how unattainable and impractical jewelled designs translate into wearable pieces. By Joan Gordon

Not all jewellery showcased on the International Fashion Week catwalks is practical from a wearable point of view. Many over-the-top haute couture designs don't make it to the Prêt-à-Porter (ready to wear) stage as the translation from the initial concept and the media used is either too expensive or extreme. High street fashion relies on accessories being wearable and affordable. In this collection of jewellery Joan looks at how the essence of an element is captured and reproduced into sophisticated designs.

The Jeneaulle Black Collection is 3D printed and designed for everyday use. The contrast between the exquisite design and the surface material makes it an unforgettable piece.

Flow Necklace, £95
www.in-spaces.com

CONTACT

Joan Gordon
creativelifemagazine@gmail.com,
07545 225753



CUFF BRACELET

Another example from the Golden Palm collection; a stunning hand-painted porcelain bracelet with pure gold enclosed in gold-plated silver. Available in three sizes with a secure clasp and safety chain, this cuff exudes luxury and high-end artisan detail. The graphics of the landscape predominantly in black and white and adorned with gold and platinum result in a visually enhanced effect characterised by the neoclassical style. During the 18th century a new jewellery style (Neoclassical) was invented. Motifs were copied from the architecture of Roman and Greek temples, including the excavations in Pompeii and Herculaneum. These designs were incorporated into flat, low relief pieces of jewellery that are still as inspirational today as they were when first conceived.

Cuff Bracelet, £289
www.in-spaces.com



TOPAZ DUO RING

This signature ring is from the Gold Palm collection, which is characteristic of Wagner Porcelain & Jewellery Studio. It reflects their vegetation theme simplified to capture pure essence. Exquisitely hand-painted the porcelain ring with pure platinum is enclosed in silver. The miniature porcelain paintings gain a new posture, offset with the radiant brilliance of precious stones. Sapphires, emeralds, rubies and semiprecious stones such as citrine or opal are used in these settings to produce precious possessions. This jewellery has embraced the idea of 'wearable art' initiated by the great painter André Derain whose unique collections were considered to be 'portable sculptures'.

Topaz Duo Ring, £178
www.in-spaces.com

Designer tips

- ▶ Using natural elements set in resin is not new, it dates back centuries; amber is a fine example. Consider exploring flower and natural media preserving to incorporate into your own designs.
- ▶ Gold and silver leaf combined with enamelling techniques can produce breathtaking results. Book into a class and broaden your skills.
- ▶ If you are serious about jewellery making, learn from a skilled expert. It takes years to hone the techniques used to make truly beautiful jewellery.



SILVER FAN EARRINGS

These delightful tropical fan-shaped dangle earrings (handmade in Australia) are approximately 1.5cm wide/high and are made from polished and oxidised silver. Two fan motifs are linked together so that the top fan swings with movement. Inspired by the tropics in Northern Australia they certainly reflect an exotic influence; a playful yet sophisticated take-on-holiday accessories. The fan motif immediately brings to mind the famous jewellery maker James Emmott Caldwell whose work was described as 'Objets d' Art'. Towards the end of the 19th century his firm created hand fabricated Art Nouveau jewellery featuring fans, curvaceous women, vines, flowers and garlands.

Silver Fan Earrings, £33.10
www.bitsofaustralia.com.au

TASSEL EARRINGS

These tassel earrings from Jild Leather Jewellery draw inspiration from the tassels and fringing found adorning many an authentic Moroccan salon. Unique leathers are cut, dyed and further embellished with brass studding to give these bohemian pieces an updated rock chick appeal. All the accessories are individually handcrafted by designer, Kamal and his small team of artisans based in the outskirts of Marrakech. These earrings reflect a fresh cultural approach to working with the tassel theme, which is still high trend for jewellery makers around the globe.

Tassel Earrings, £20.80
www.hamimi.com.au



ORCHID EARRINGS

Inspired and originally created by nature these flower earrings are made using real orchids. Hanami Real Flower Jewellery Co, use natural flowers that have been carefully selected for their unusual qualities, colour and shape. There are several stages involved in the creating of this floral art jewellery. Each flower is dried, preserved and then covered with several coats of resin to achieve a hard and durable finish. This process can take up to a week to create each individual piece of floral jewellery. Treated with care these flowers will last a lifetime. The essence of nature is captured in each unique piece.

Orchid Earrings, £27.55
www.hanamijewelry.com



NEXT MONTH IN

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*Projects with
a dash of*

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In this issue...

Chainmaille, wirework, polymer, resin, and more...



ON
SALE 12
NOVEMBER

PHOTOGRAPHS: LAUREL GUILFOYLE

SET OF THREE DISPLAY STANDS

Designed by and exclusive to Joolify Jewellers Supplies, these stylish, practical stands will hold a necklace and a pair of earrings. The stands incorporate a notch for holding a necklace, which is large enough to hold beads or necklaces. Each stand also has holes for a pair of earrings. They come in a set of three: 7cm x 9cm, 10cm x 12cm and 12.5cm x 16cm. Made from strong and robust 2mm black gloss plastic, the sturdy bases are 5mm deep. The stand slots into a hole in the base, so they can be easily assembled and dismantled. All three stands store flat.

Set of three display stands, £6.50
www.joolify-jewellery-supplies.co.uk



LUXURY JEWELLERY DISPLAY

This classy display is made from hi lacquer on a wood base and is also available in white and black, gloss and matte finishes. There are two slide out side platforms and can be personalised by adding your logo. This would be ideal for a shop window or stall. Generously sized at 65cm x 50cm x 42cm, with side panels measuring 20cm x 30cm each.

Luxury jewellery display from £299
www.jewellery-display.co.uk

ARTICULATED HAND DISPLAYS

These wooden display hands are a unique and versatile means to present and display a vast range of items from rings, bracelets, bangles and other jewellery. These beautiful, fully-articulated display hands can be set and arranged to almost any position and are available in a choice of two heights: 27cm and 35cm and two colours – a traditional natural wood or smart black finish. Joints can be tightened to support heavier items and wrists can be rotated for additional flexibility. Bases are 7cm diameter so they don't take up much space, making them ideal for stalls, shelves or window displays.

Priced from £16.95
www.morplan.com



PRESENTATION

TOP

This month we take a look at presentation or display items that will show your creations off to their best advantage. By Linzi Alford Buckmaster

Whether you sell or photograph your work, making it look as attractive as possible is a definite plus and can add much to perceived value. Here are five ideas for all budgets to present your jewellery pieces.

WHITEWASHED DISPLAY BUST

This whitewash finish high neck wooden display bust is hand-carved from rain tree wood made by a family run company in Bali, Indonesia. Nothing machine-made, moulded or mass-produced – it is all handmade and finished by craftsmen and would be fabulous to show off your necklaces.

Whitewashed display bust, 30cm x 16.5cm, £16.99
www.siiren.co.uk



FRAME BOX

A revolutionary way to present jewellery, trinkets and other small decorative items. A special retaining stretchy silicone membrane gives the illusion of the item floating, encased only by the case framing the item. Closes firmly with a magnetic flap, which can be personalised with your business logo.

Priced from £2.85 for a ring box
www.pottersuk.com



DON'T MISS!

Next month's top five: things with Christmas sparkle!

AUTUMN SPLENDOUR

Autumn signals the end of summer, with the nights drawing in and winter approaching, but it's not all doom and gloom. This month Sue highlights some products to give your jewellery pieces an autumn flavour. By Sue Mason-Burns

AUTUMN CHARMS

Beads Direct boasts a lovely range of charms and connectors with an autumnal theme. This branch connector, in rose gold, embellished with pretty flowers would complement any project and add some shine. The connector measures approximately 13mm x 27mm and each hole is 2mm. They are sold in packs of two for £2.59. Also in rose gold are these gorgeous pinecone charms – what's autumn without some pinecones? Measuring 8mm with a 2mm threading hole, these would add an extra dimension to an autumn charm bracelet and come in packs of three for £3.29. If you're looking for an alternative to the traditional metal colours for charms, why not check out these beautiful chocolate gold leaf charms? They are beautifully detailed and measure approximately 13mm x 20mm and are sold in packs of five for £2.29.

www.beadsdirect.co.uk



MARSALA NOODLE BEAD BRACELET

Marsala is the top trend colour for autumn. This bracelet kit provides everything you need to make a beautiful memory wire cuff bracelet in a deep rich burgundy colour, on memory wire, using gold-plated noodle tube beads and sparkly faceted round glass beads. You can buy the whole kit with the single click of a button on the Bead House website for just £8.89, or just buy the individual components you need from the helpful list provided.

www.beadhouse.co.uk

COPPER WIRE

Bare copper wire is an extremely versatile tool to have in your wire working toolkit, giving you the option to polish it to a brilliant shine, or oxidise it for a vintage look. Your one-stop-shop for copper wire, the quintessential metal colour for autumn, is the Scientific Wire Company. They stock almost every wire size you can think of, from 0.1mm to 5mm diameter with many sizes also available in coated non-tarnish copper wire. Wire is available in a variety of sizes, whether it be short length coils, or by the weight on larger reels. Taster packs, offering a variety of sizes in small coils, are available to get you started for as little as £6. Prices vary depending on the size of reel you opt for, but expect to pay around £4 for 125g of 0.4mm wire (which gives you approximately 111m of wire) and just under £10 for 500g of 0.8mm wire (again, approximately 111m).

www.wires.co.uk





LUMINARTE PIGMENT POWDERS

Luminarte Primary Elements Polished Pigment powders are a versatile tool to have in your toolkit, whatever your favoured medium. Use them neat with unbaked polymer clay pieces, or mix with water to create a paint or fabric paint. Try them out with your resin projects, to add colour and sparkle. The powders vary in texture, depending on the colour and different textured powders will give different effects to your finished piece. EJR Beads sell these beautiful pigment powders in sets of four complementary colours. Here we have a set of four comprising 10g each of Cranberry, Garnet, Passion and Pink Azalea and a further set of four in Black Cherry, Copper Penny, Gold Dust and Sunburst; all rich, warm autumnal colours. A set of four pigment powers will set you back £11.50. www.ejrbeads.co.uk



COLOUR MIXES

Autumn is all about shades and nuances of colour blending together into a warm glow. These colour mixes from Jilly Beads perfectly capture the essence of autumn. The golden lustre mix boasts an array of glass beads in sumptuous autumn colours, with the added bonus of a golden lustre coating, adding extra warmth and shine to your jewellery piece. The largest beads in the selection measure around 23mm and a 200g bag will cost you a shade over £3. The Swarovski Xillion mix gives you a selection of 100 4mm beads in gorgeous oranges, yellows and reds. The crystal clear brilliance will add vibrant sparkle to your project. This pack costs around £6. Finally we have a tapestry mix of Swarovski crystal pearls. This 50g mix in shades of deep reds, golds and greens, gives you a shot of substantial colour, in 8mm, 10mm and 12mm pearls for around £10.

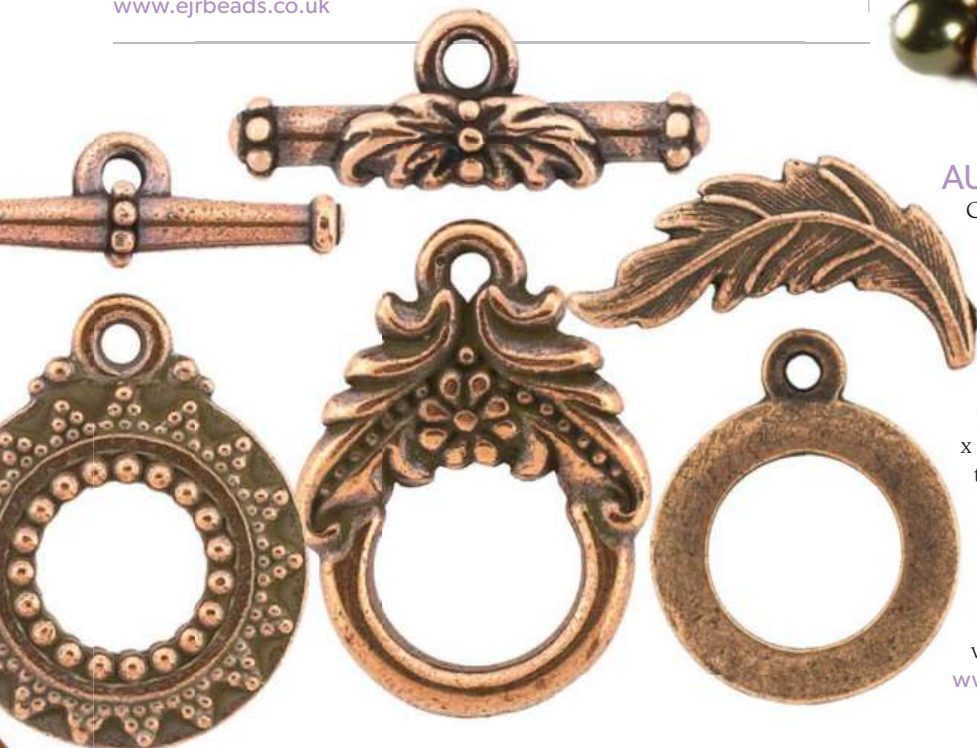
www.jillybeads.co.uk



AUTUMN COPPER

Copper is the colour of autumn, it is warm and rich and reminds me of leaves changing colour, heralding the change of season. Fusion Beads have a wonderful array of copper toggle clasps, perfect for finishing off your beautiful autumn pieces. This small selection of the many available includes a stylish copper-plated swirl clasp, measuring 18.5mm x 16mm; a 19mm leaf design, where the toggle is a beautifully detailed leaf motif; a lush garland in copper-plated pewter by Tierracast, measuring 17.5mm x 12.5mm; and a 20mm x 16.5mm copper-plated pewter called Bali Burst, with a stunning geometric pattern. Expect to pay between \$1.20 and \$4.70 per set, with discounts for bulk purchases for these statement clasps.

www.fusionbeads.com



PARIS IN THE FALL

Use golden coloured crystal beads linked with bronze eye pins and chain to make a sophisticated charm necklace. By Joan Gordon

As a keen traveller and photographer Joan loves to capture the changes of each season and often uses these images as inspiration for her jewellery projects. Emotive jewellery such as this easy project only requires a few special charms to trigger warm memories without dominating the overall design.

Designer tips

- Use multicoloured crystals for a more exotic look.
- Copper findings can be used to replace the brass yet will retain the warm autumnal tones.
- Add more charms for additional impact.

MATERIALS

- 8 x 12mm Chez crystal multi-faceted beads
- 16 x brass bead caps
- 9 x 8mm multi-faceted beads
- 50cm fine link brass chain
- 17 x 5cm brass eye pins
- 4 x vintage or similar charms
- 6 x 4mm brass jumprings
- 1 x 4mm split ring
- 1 x bronze spring-loaded clasp
- Bent, round and flat nose pliers
- Side cutters

RESOURCES

All materials are widely available from advertisers listed throughout this magazine.





STEP 1

Set out on a work mat the eight 12mm crystal beads. Thread a bead cap onto an eye pin followed by a crystal bead and then another bead cap. Using flat nose pliers bend the extending metal of the eye pin into a right angle bend. Snip the pin down to approximately 5mm. Grip the end of the pin in the jaws of round nose pliers, roll the wire into a neat secure eye. Repeat this step for all eight beads.



STEP 2

Thread each of the nine, 8mm crystal beads onto eye pins. Trim off the excess pin to form a neat eye at the end of each pin. Set aside four 12mm beads, these are to be decorated with chain. Cut from the length of chain four lengths each approximately 3mm to 3.5mm long. Open the eye at each end of a 12mm crystal and link the eye through the end links of the cut chain. Securely close each eye with bent nose pliers. Repeat this step for all four beads.



STEP 3

Cut two 1.5cm lengths of chain and link one end of each length to the eyes at either side of an 8mm crystal bead. Open a jumping and link one free end of chain onto the ring followed by a metal charm and then the other free end of chain. Close the ring securely with flat nose pliers. Open the eyes at one end of two 12mm crystals and link these carefully to the eyes extending from either side of the centre 8mm crystal; these three linked beads form the centre of the necklace. Close all the eyes and check that the charm drops neatly at the front.



STEP 4

Make two charm drops using 1.5cm of chain joined to a jumping and the top of each charm. Working from the centre of the necklace out to each side, open the eyes at either end of the 12mm linked crystals and add an 8mm crystal to each open eye. Close to secure the 8mm crystals. Open the extending eyes from the 8mm crystals and carefully link each charm drop. Before closing the eye, link a 12mm crystal decorated with chain to either side.



STEP 5

Measure and cut two 13cm lengths of chain (more if desired) that will link either side to the front focal beads. On each side of the centre of the necklace add two 12mm crystals that aren't decorated with chain, separated by 8mm crystals using the eye pins to connect them. To finish, link a final 8mm crystal to a link on the free end of both lengths of chain then secure this link to the 12mm beads at either end of the crystal linked necklace.



STEP 6

Attach a spring-loaded clasp to a jumping and link this jumping to the free end of the connecting chain. To the other side of the necklace add a split ring to the end link of chain. This split ring acts as a closure that connects with the clasp. To further enhance the necklace link a small length of chain to a jumping, attach this to the split ring and connect a small charm to the free end of chain to hang from the back of the necklace.

Extra Projects Make crystal earrings and charm earrings

CRYSTAL EARRINGS

Thread a bead cap followed by a 12mm crystal, another bead cap and an 8mm crystal onto a 5cm long headpin. Form a simple wrapped loop at the top of the headpin. Link the wrapped loop to the eye at the base of the fishhook. Make two drops.

CHARM EARRINGS

Thread an 8mm crystal bead followed by five 3mm brass beads onto a 5cm long brass eye pin. Form a neat eye at the top of the pin. Connect a jumping to a vintage charm and link this to the eye extending from the base of the 8mm crystal. Link the drop to the eye at the base of a fishhook earwire. Repeat for the second drop.



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By Certified Zentangle Teacher Anya Lothrop

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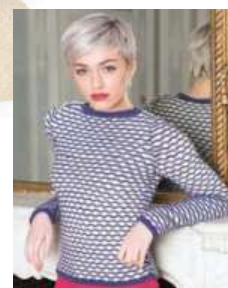
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BEADED SAFETY PIN BRACELET

Make a simple accessory made from safety pins embellished with tiny beads.

*Use one, two, three or a rainbow assortment of colours to vary the results. **By Laura Strutt***

MATERIALS

- 60 x safety pins
- Selection of seed beads, in three colours
- Thin shirring elastic
- Scissors
- Washi tape





STEP 1

Open the safety pins and feed the seed beads onto the pin. Once the pin is full of beads, secure the safety pin closed. Repeat to fill 60 safety pins with seed beads – 30 of each colour of beads.



STEP 2

Position the safety pins in the order needed to create the design using the three colours. Make sure that the safety pins are each positioned in opposite orientation to the one next to it – one with the opening end upwards, the next with the coil end upwards. This will help them stack snugly when secured together to make the bracelet.



STEP 3

Cut a length of shirring elastic 20 cm longer than the measurement of your wrist and thread through the upper section of the row of beaded safety pins. Make sure that the elastic passes through the top section of one safety pin and the bottom part of the next, with the beaded section outermost.



STEP 4

Cut a second length of shirring elastic to 20 cm longer than the measurement of your wrist and begin threading it through the lower section of the row of safety pins. Slide the safety pins up neatly and snugly together as you work, being careful not to slide them off the other end of the elastic.



STEP 5

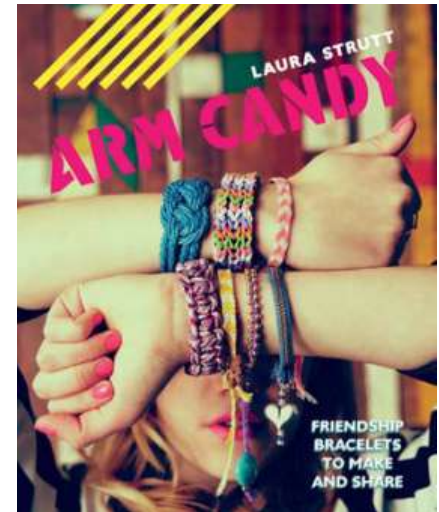
Holding the ends of the elastic, draw together the upper length and tighten to form the bracelet. Knot the ends together securely and trim away the excess elastic to neaten.



STEP 6

Draw up the lower length of elastic to complete the bracelet, secure tightly with a neat knot and snip away the excess elastic to neaten.

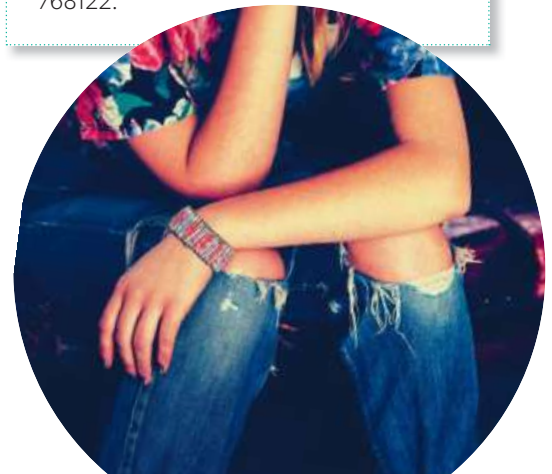
Book Information



Extract from *Arm Candy* by Laura Strutt, published by Pavilion Books, ISBN 9781910496152, £9.99, available from www.pavilionbooks.com

Reader offer

Readers of *Making Jewellery* can buy *Arm Candy* for £8, including free p&p. Order from store.pavilionbooks.com and enter discount code CH1941 at the checkout. Alternatively, order by calling 08445 768122.



Designer tips

- Secure the ends of the shirring elastic to the table with a piece of washi tape. This will stop the safety pins from sliding right off the length of elastic as you feed them into position.
- Instead of threading tiny round seed beads on the safety pins, why not try using bugle beads for a different look?
- Be sure to work carefully when using safety pins, as the pin ends are very sharp and can cause injury.



Client's newly designed engagement ring with original diamond



IT'S A JEWELLER'S LIFE

Passionate jewellery maker Eleanor Swinhoe keeps us up to date on life behind the scenes at bespoke jewellery making business, [Eleanor Christine Jewellery](#).

This year I seem to have become the go-to jeweller for the 'Divorce Ring'! Didn't know it even existed? No, nor did I. But not all wedding and engagement rings maintain that sentimental 'love you forever' meaning, especially when a couple separates. Many women don't want to carry on wearing those rings in the same way – they need to be re-fashioned into a 'this is the start of my new life' ring or another piece of jewellery altogether. Lots of people inherit old-fashioned pieces of jewellery that they love, but it just isn't their style, so why not get it revamped?

My first upcycled piece was a very personal one to me. My dear father died at a crazy young age. I ended up making my mother a new ring with two types of metal wrapped together to signify the two of them, and their initials pierced out on the inside – she loved it and decided

that it was all she wanted to wear on her ring finger. A while later, she asked me if I would like her engagement, wedding, and eternity rings to use in other pieces. I was a bit taken aback – surely they had huge sentimental meaning – but she insisted that she wanted me to have them and didn't want them left in the back of

a drawer. I ended up cutting the gold shank off the engagement ring and using the classic solitaire diamond setting as a gorgeous pendant on a gold chain for my mum – she hasn't taken that off since either. I made myself a ring with all the remaining gold and the diamonds and emeralds from the eternity ring – it was the kind of primitive, medieval style that I favour and the

only extra bit I added was a gorgeous ruby. I think of my dad every time I wear it.

Sometimes I am asked to retrieve the stones from settings and then use them in completely new metal. There might not be enough metal for me to be able to melt down and re-use – if there are only small amounts I might melt it

down into tiny balls and use them as additional detail on the new piece. Cutting stones out of old jewellery is not a fun job, so don't expect it to be a cheap

way to get new jewellery – it is actually pretty stressful, especially if the tiny stones are flush set in hard white gold or platinum. I break out in a cold sweat worrying that a diamond is going to ping out and fly across the studio (this hasn't happened yet I hasten to add – the stones have usually become so grimy through wear that they are pretty well stuck into the metal!).

“Lots of people inherit old-fashioned pieces of jewellery that they love, but it just isn't their style, so why not get it revamped?”



Eleanor's refashioned ring made with her mother's engagement ring



Client's Juno ring made with her grandmother's jewellery



If there is a good amount of metal to melt down (and hallmarking is important here – you need to know exactly what you are working with), I melt it into a nugget and then spend a considerable amount of time and energy hammering it out, re-annealing it, and putting it through my roller to give me something to work with. It might also require the addition of some metal grain to increase the volume. Because my work tends to be chunky and bold, the re-fashioned gold and silver may form a layer over new metal.

A lovely piece that I made recently included two narrow rings of 9ct gold that didn't have a lot of value, but they had belonged to my client's late grandmother – she wanted something made from them so that she'd always be reminded of her. My client liked my Juno rings, and I struggled for a while wondering what to do with the small amount of metal. I decided to hammer and texture the bands and then solder them together to form one ring – it was then

topped with a carved silver bezel containing a blue topaz. She was thrilled with the result – one of my Juno rings plus the added meaning offered by her grandmother's jewellery.

Another client had never particularly liked the setting of her engagement ring – it was one of those awkward situations of having to admit to her husband after 10 years that she'd really rather have it re-styled. The diamond was an absolutely stunning princess cut stone – very valuable. She liked the style of my jewellery, but I don't do any traditional claw-set pieces – mine is all pretty contemporary. I warned her that her diamond would not get the same amount of light shining through it once set in a carved rub-over setting. She decided that she would rather have the contemporary style and have something that she really would enjoy wearing. Luckily she

was thrilled to bits with her new ring and I breathed a sigh of relief!

Find out more about Eleanor and her jewellery at www.eleanorchristinejewellery.co.uk



BASIC TECHNIQUES

HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop to and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.

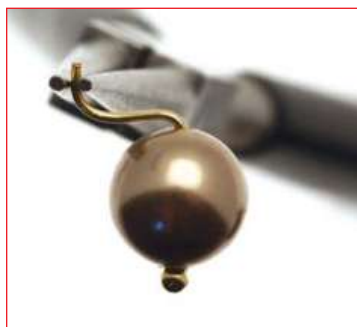


Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

MAKING A SIMPLE LOOP



Thread the bead onto a head or eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws.



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON

COLORTRENDS

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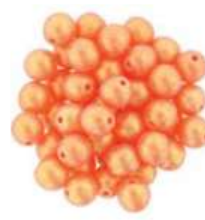
MSG2006: Amethyst



MSG7010: Roseline



MSG9008: Ruby



MSG9004: Hyacinth



MSG1023: Smoky Topaz



MSG5023: Olivine



MSG5014: Emerald



MSG6023: Teal



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